The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 9, 1921 PRICE FIFTEEN CENTS

BILLY FLINT
WITH JIMMY COOPERS "BEAUTY REVUE

THE NATIONAL THEATRICAL WEEKLY

EAST OR WEST!
THE SAME SUCCESS!

JIM

BAGGETT

AND

ROSE

SHELDON

NOW ON PANTAGES TIME

AT DENVER THIS WEEK

The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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FREE MEAL TICKETS FOR ACTORS OUT OF WORK AND DESTITUTE

Equity Association Plans to Take Care of Such Members of the Organization As May Be in Need—Over Four Thousand Are At Present Disengaged

The actors out of work who are members of the Actors' Equity Association and are really destitute will not have to go hungry this Winter, if the plan under consideration by the Council of the organization on Monday of this week is carried through.

Frank Gillmore, executive secretary of Equity, is sponsor of the plan submitted to the Council. He suggested that meal tickets, good for two meals a day, be issued to every member out of work and actually unable to procure food.

Although there are estimated to be at least 4,000 members of the Actors' Equity Association out of work through the depressed business conditions prevalent, there have been very few cases reported of actual privation among these actors. The actor is peculiarly situated in that the conditions of his profession are such that he is often out of an engagement even in good seasons, and he arranges with his landlady or landlord to give him credit until he obtains employment. Through this practice the actor is often unable to pay for his lodging and board for months at a time, but through the fact that he eventually pays back the money owed, his credit is good in a season such as the present one.

Mr. Gillmore is of the opinion, however, that some provision should be made for the Equity actor and actress who might come to the pass where they are unable to secure food and accordingly has suggested the plan to the Council of the Actors' Equity Association. His proposal provides for the making of arrangements with some restaurant by which meal tickets issued by Equity will be honored. If Mr. Gillmore's plan is agreed upon and put into operation, a check-up system will be installed by which only those persons who honestly deserve the assistance will be given the free meal tickets.

Equity laws forbid the giving of money directly to any of its members, although money is often advanced to bring back to New York stranded members. But by issuing meal tickets this prohibition could be circumvented.

WANTS TO STOP "SCANDAL"

SAN FRANCISCO, Cal., Nov. 7.—"Scandal," Cosmo Hamilton's comedy, which ran for nearly two years in New York and played a long engagement in Chicago, is classed as being "too naughty" by the police of San Francisco, and Lionel B. Samuels, manager of the Alcazar Theatre, where it is playing, has been cited to appear before the Chief of Police and answer an allegation of Corporal Philip Brady that the presentation of the piece is in violation of a city ordinance.

The piece has played to big business here, and on Saturday night Brady witnessed the play and reported that it was objectionable. He ordered that it be withdrawn. A delay was obtained in order to allow other officers to witness the play.

MILLER SHOW BREAKS RECORDS

SALT LAKE CITY, Nov. 7.—The Henry Miller show, "The Famous Mrs. Fair," has not been affected by the widely advertised bad business of the road. The show, after breaking records on the West Coast, is duplicating it on its way back East.

Opening at the Salt Lake City Theatre here on Monday night the piece played to a gross of $1,780. It is booked to play for three nights, and the house is practically sold out for the engagement.

TWO BIT GALLERY TICKET BACK

CHICAGO, Ill. Nov. 7.—The two bit gallery ticket is back. According to an announcement issued by the management of the Great Northern Hippodrome where Eddie Cantor and his "Midnight Rounders" are playing, twenty-five cent tickets are again to be sold.

Reductions in the price of theatre tickets up to now have affected only the lower floors.

BOULEVARD THEATRE BANKRUPT

BALTIMORE, Nov. 7.—The fate of the new Boulevard Theatre, Fifty-third street and Greenmount avenue, may be determined today by the action of Judge Rose, in the United States Court, in the case of the American Theatre company owner of the house.

The company was voluntarily thrown into bankruptcy last Friday.

The appointment of receivers for the company will be taken up, and it will be decided whether or not the theatre will be kept open and operated by the receivers.

Local and out of town interests are in the field for the theatre purchase. The Wilson Amusement Company is believed to head the local people after the theatre. Wilson J. Carroll, attorney for some of the petitioning creditors in the bankruptcy case, said Saturday that New York interests had made an offer through him of $175,000.

It is possible that the money needed for the financing of the theatre may be raised by a bond issue.

FULL SALARIES RESTORED

The principals of "Aphrodite," Comstock & Gest's spectacular production now on the road, were surprised last week when the management put them back on the regular salaries which had been cut about twenty-five per cent previously, and also paid them back the money representing the cuts they had received.

About three weeks before the principals had agreed to accept the reduction, averaging about twenty-five per cent, which was to remain in force for five weeks. Two weeks before the expiration of the set period they were put back to their original salaries and were also paid back money amounting to the twenty-five per cent cut for the three weeks.

CHURCH TO PLAY SHOWS

A stage with accommodations for regular theatrical productions will be built in the new Community Church, to be erected on the old church site at Thirty-fourth street and Park avenue, and a fund campaign to defray the expense of building the new church is now on.

The stage, which will also hold the pulpit, will have a full equipment of footlights, flies, stagelights and all the modern paraphernalia necessary for the mounting and presenting of a dramatic or musical production.

Rev. John Hayes Holmes pastor of the church, said on Monday that the church will be leased to any theatrical firm or group of people that desire to produce plays there on all occasions when the church is not in actual use for religious services.

Independent "little theatre" groups, that wish to produce plays, as well as the owners of larger productions, will find the church an excellent place in which to present their offerings.

Never before has the church and stage been so closely associated as they will be in the new edifice, which is to be constructed as soon as the necessary funds have been raised.

The old church was destroyed by fire in September, 1919, and $43,000 has been raised for the new building. The drive for funds is now well under way and it is hoped that the total amount necessary will be obtained before the end of the month.

While the new building will be first of all a church, and its religious services will naturally come first, there are throughout the year scores of nights when the church will be dark, and on these occasions shows can be given.

No bar is to be raised against any type of theatrical entertainment. Dramas, farces, comedies and musical productions can be presented on the pulpit stage.

The Community Church has, according to the pastor, always been friendly to the stage and its people. The Community Players, closely associated with the church, have in the past presented a number of plays, and prior to and shortly after the war broke out presented a number of plays, some of which attracted considerable attention.

The theatre-church, it is believed, will not only be a suitable place for the presentation of the smaller shows, but will also be valuable as a tryout house for Broadway productions which by appearing there will save the usual out-of-town tryout trip.

THEATRE SCHOOL STARTS

ALBANY, Nov. 7.—George Arlis and Walter Hampden are named as directors of the "School of the Theatre Company" chartered last week with a capital of $750. Its purpose is to conduct a school for actors, scenic artists and others connected with the theatrical profession. It will also provide for the production of plays and other attractions.

SALARY CUT FOR SCANDAL CAST

CHICAGO, Ill., Nov. 7.—The members of the cast of George White's "Scandals of 1921" have been asked by the management to take a 15 per cent cut in salaries, according to report. The poor business experienced by the show is the cause. It is said that if the company refuses to accept the reduction the show will close.

"LOVE AND LIVE" STARTS

SCRANTON, Nov. 7.—"Love and Live," a dramatized version of Blasco Ibanez's novel of the same name, was presented at the Majestic Theatre last night with Pedro de Cordoba in the leading role.

Granville Fortescue is responsible for the dramatic version which is in four acts, and provides many tense situations as well as a romantic atmosphere.

The opinion that prevails, however, is that a slight revision here and there will be necessary before it can be presented to a metropolitan audience.

Ibanez, of course, is noted for the dramatic force which he puts into his work, and there is that quality to be found in the play; this quality somehow or other is not exactly continuous.

The story in brief is that of a Spanish prince on the island of Iviza, off the coast of Spain. The men of the island are jealous of their women folk and the love of the prince for the daughter of a local farmer does not go well with her other suitors.

The natives resent any intrusions of strangers and the prince is regarded a stranger. Don Haime, played by De Cordova, wishes to marry Margalida, and the clash between him and the natives who hold a human life cheaply furnishes the plot of the play.

There are many intensely interesting moments in the piece which made the audience sit on the edge of their seats anxiously awaiting the outcome of a situation. Later in the play, Don Haime slays an iron worker in self defense. The girl, under stress, denies her love for the prince who returns to his castle or palace at Majorca. He is almost persuaded by the father of another girl to marry his daughter, but the girl from the island appears just in the nick of time, and confesses her love and willingness to be his wife. Josephine Royal ably handles the part of the farmers' daughter from the island.

Others in the cast who did very well are: Albert Barret, as the iron worker, and Fuller Mellish and Louis Albion. The rest of the actors or actress acquitted themselves and displayed real ability. The staging of the play was done in correct manner as to details as to the period and place that the action takes place.

Cordoba was superb in all of his scenes whether strong situations or otherwise, and was particularly good in his love passages.

ACTOR GETS DEATH SENTENCE

STEUBENVILLE, O., Nov. 7.—Walter Wright, an actor of Wellsville, Ohio, was sentenced last week to die in the electric chair on March 1, 1922, for the murder of Harry Cummins, a local automobile dealer.

Sentence was imposed by Judge Carl Smith. Wright received the sentence with his face wreathed in smiles.

On the witness stand Wright confessed to murdering Cummins near Steubenville on July 23, when he was demonstrating a car. He asserted that he shot Cummins, hid the body in the bushes and then ran away. He was captured in St. Clairsville on August 11. A plea of insanity was entered, but was denied.

"ANGEL FACE" CAST ACCEPTS CUT

SAN FRANCISCO, Cal., Nov. 7.—"Angel Face," playing at the Casino here, has put in a cut in the salaries of the cast amounting to twenty-five per cent. All of the cast, with one exception, accepted the cut.

SHUBERT SUIT AGAINST SMITH AND DALE TRIED IN U. S. COURT

Injunction Case of Much Interest to Entire Theatrical Industry—Shuberts Seeking Injunction Based Upon Contract—Much Interesting Evidence Submitted

The injunction suit begun by the Shuberts against Joe Smith and Charles Dale, of the Avon Comedy Four, seeking to restrain them from appearing for any other management other than themselves, was tried before Federal Judge Augustus N. Hand in the United States District Court, the trial lasting three full days, Wednesday, Thursday and Friday. Judge Hand reserved decision in the case.

Smith and Dale were contracted for three years with the Shuberts at the salary of $900 a week the first year and $100 more each succeeding year. The contract carried the clause that they were to be billed as Smith and Dale, and not as the Avon Comedy Four. They were advertised for the Winter Garden opening on September 26 as the Avon Comedy Four and did not appear. They are now appearing on the Keith Circuit, billed as the Avon Comedy Four.

The Winter Garden Company—which is the Shubert concern the actors' contract was made with—vs. Smith and Dale case is of much deeper significance, in the opinion of legal experts, than the mere settlement of the one particular case. The attorneys for the Shuberts strived in bringing out his evidence and the testimony of a score of expert witnesses and witnesses of fact to impress the court with the necessity for a sharply defined decision which would serve as a precedent in all cases in which the issue was based upon the value and replacability of any actor. One of the two important issues in this case was whether Smith and Dale's performance was unique and extraordinary. This same point has come up in numerous other theatrical cases, but no precedent has been set for such cases which are concerned with the value of actors who depend upon their own peculiar individuality or personality to "get over." The case is an important one and Judge Hand's opinion, which will probably be handed down this week, is being looked forward to with great interest by lawyers and members of the theatrical profession.

During the three days the trial of the action consumed many persons of prominence in the theatrical world appeared on the witness stand. Among them were: J. J. Shubert, Arthur Klein, manager of the Shubert Vaudeville Exchange; Arthur Hammerstein, Max Hart, Harry Weber, Rufus LeMaire and Anton Johnson, theatrical managers and agents; Ben Atwell, publicity director of Shubert Vaudeville; Jennie Jacobs, agent, and a number of other persons, including advertising men, newspaper men, photographers and bill posters.

William Klein and Charles H. Tuttle, of the law firm of Davis, Auerbach and Cornell, conducted the case for the Shuberts, and Ex-Judge McCall and Julius Kendler, of the firm of Kendlar and Goldstein, represented Smith and Dale. Senator J. Henry Walters, legal representative of the B. F. Keith Vaudeville Exchange, was present during the entire course of the trial to represent that concern if it were brought into the trial of the action in any way by the opposing counsel.

One of the first to testify was J. J. Shubert, president of the Winter Garden Company, who signed the contract with Smith and Dale in question. He set forth the facts in the case, the terms of the contract, by which Smith and Dale were guaranteed $900 a week for thirty weeks, and other salient points. Upon cross-examination by Ex-Judge McCall, Shubert admitted that he had "let Smith and Dale go" after appearing for two weeks in the "Whirl of New York", which was in the summer at the Winter Garden before the opening of Shubert Vaudeville, because "the show was a failure." Shubert admitted that he had replaced Smith and Dale with two cheaper performers, the Klein Brothers, who worked for $400. a week. Ex-Judge McCall asserted to Justice Hand that this action of Mr. Shubert's was an expression on his part that Smith and Dale were not "unique and extraordinary."

Arthur Hammerstein, called by the Shuberts as an expert witness, said that Smith and Dale were extraordinary performers. "Smith is a great low comedian, a fine singer and a good dancer," he said. This statement was greeted by suppressed laughter from the Smith and Dale camp.

One humorous aspect of the case was the fact that, contrary to theatrical bargaining, the Shuberts' attorneys were trying to establish the fact that Smith and Dale were exceptionally good actors, while Smith and Dale were trying to show that they were not!

Harry Weber, the agent, called as expert witness by Smith and Dale, asserted that the team was not in any way "unique or extraordinary." This statement brought surprised comment form Judge Hand, who up to Weber's testimony was greatly impressed with the large salary paid to Smith and Dale. "How do you account for the fact that they get these large salaries if they are poor singers, bad dancers, not a headline act, as you say?" he asked.

Weber then proceeded to explain that it was simply because, from their long vaudeville experience they had become well-known to the public.

Attorney Tuttle then asked him if he considered Charlie Chaplin "unique and extraordinary." Weber astounded the court by his answer. "No," he declared vigorously, "Charlie Chaplin is not extraordinary at all. The only reason he gets so much money is because of the large amount of publicity he has received. Why, look at Babe Ruth. I manage him, and he gets $3,000 a week. And he ain't an actor. It's only because of the publicity he gets."

"That's true," said Attorney Tuttle, "but don't you think Babe Ruth and Charley Chaplin had to do something great before they got all this publicity? Do you say that Babe Ruth would get all this publicity if he didn't slam so many home runs?"

"Positively," declaimed Weber. "It's the publicity that counts. I could get you the same kind of a salary if you get me the publicity."

Arthur Klein, booking manager for Shubert vaudeville, testified that when Smith and Dale complained to him on Wednesday or Thursday, of the week before they were supposed to open at the Winter Garden on September 26th, they told him if their billing and advertising were not changed from that of the Avon Comedy Four to Smith and Dale they would not appear. He said he immediately got in touch with Ben Atwell, and others in charge of the advertising, to change the billing. Klein swore that the night of the day when Smith and Dale complained to him he saw the electric sign atop of the Winter Garden changed from Avon Comedy Four to Smith and Dale. Later under cross-examination by Ex-Judge McCall he said that he saw the changed electric light on either that night or the following night. Witnesses testified that fifty 3-sheet posters with Smith and Dale only on them were made up and pasted over an equal number of posters of the same size before September 26th although the original posters with the name Avon Comedy Four also had the names of all the other acts on the bill.

Testimony was given by witnesses for

(*Contined on page* 28)

"IRENE" SHOW ROBBED

TOLEDO, O., Nov. 7.—In some unaccountable manner a burglar secreted himself back stage at the Saxon-Auditorium one night last week, while the musical play "Irene" was playing and after the theatre had closed for the night, the lights turned out and the doors locked, searched the dressing rooms at his leisure.

A skeleton key enabled him to enter all the rooms and he stole property belonging to the company, amounting to approximately $500 in value.

Miss Lemar lost a black fur cape, valued at $150, and other losses as reported by members of the company were:

Frank Rowan, suit of clothes, worth $85; Wally Crost, suit of clothes valued at $35; Miss Ruth More, 100 cigarets and silver cigaret case; Miss Montana, silk boudoir cap; Mr. Freeman, light English cream-colored cap; Mr. Dunigan, two neckties; A. Winter, safety razor; Mr. Khilcote, pair of rubber boots; William Shunk, snare drum, and Misses Hirschberg and Ann Montgomery, each a safety razor.

The box office was also burglarized, but owing to precautions of Louis Gelber, the treasurer, the theatre's money had been deposited elsewhere and the burglar got nothing.

NEW HOUSES FOR CHICAGO

CHICAGO, Ill., Nov. 7.—Two new $2,000,000 movie theatres are to be erected in Chicago next season. One is to be located on the far side, and the other on the far north side. J. M. Browarsky will erect a theatre at Sixty-third street and Blackstone Avenue, which will be opposite to Balaban & Katz's $2,000,000 movie house, which is located at Sixty-third and Cottage Grove. Vernon C. Seavor, prominent local theatre magnet announced Saturday morning that he had completed negotiations for the erecton of a movie house, costing $2,000,000, to be erected at the southwest corner of Howard street and Malvern ave. The house will have a seating capacity of 3,000. Seavor is also building a theatre containing 1,200 seats and known as the Commodore at Irving Park Boulevard and Albany Avenue.

Mr. Seavor stated that he has paid $72,000 for the property upon which his Howard street and Malvern avenue playhouse will be built. Henry L. Newhouse and F. M. Bernham have been engaged as architects. Erection work will start in the early Spring.

PRODUCER HAS OFFICER ARRESTED

John Cohn, 33 years, of No. 71 West 115th street, was arrested on the charge of disorderly conduct early Saturday morning on the complaint of Chas. Shye, of No. 225 West 44th street, who, according to his card and what he told the police is a producer for Florenz Ziegfeld.

Shye, in company with a lady friend, was dining at a restaurant at Columbus Circle when he got into an argument with one of the clerks over some trivial matter. The clerk called John Cohn, who is a sort of special officer, and Cohn ejected Shye who alleges that he was also struck by the officer.

On complaint of Shye, Patrolman Boddigg, of the West 47th street station, placed Cohn under arrest.

"SKIN GAME" STAYS ON

CHICAGO, Ill., Nov. 7.—William A. Brady, who threatened last week to remove "The Skin Game" from the Shubert Central Theatre, due to lack of interest shown by the theatre going public, has changed his mind. Business at the Central picked up suddenly and Mr. Brady decided that Chicago would support his attraction. Brady in his threat stated that he would close the company and take it direct to London, where it would be appreciated.

ACTRESS INJURED IN REHEARSAL

Eva Westcott, while rehearsing a revival of the vaudeville act known as "The Butterfly Wife," which ran for years in this country and Europe, fell, injuring her spine and paralyzing both legs, making it impossible for her to walk. The fall was due to an accident in the flying leap which Miss Westcott uses at the conclusion of her offering.

AMUSEMENT TAX TOTALS $43,000

HARTFORD, Conn., Nov. 7.—Amusement taxes collected in the State of Connecticut for September totalled $43,000. These figures, representing the levy of the first month of the operation of the new State law, were given by the State Tax Commissioner William H. Blodgett.

On this basis the net return to the State for the year would amount to $516,000, of which $258,000 would be divided among the counties in the same ratio as the country population for 1920 bears to the State population.

Fairfield County Commissioners will therefore receive from State Treasurer approximately $5,160, as the country share of the first month's tax. The collection of $43,000 does not represent what may be considered a large sum in tax yield. The month of September is notably a dull month for the theatre through which the largest amount of the tax is paid.

The returns as announced by the Tax Commissioner show that the people of Connecticut spent $989,000 for amusement during the month of September. This amount is exclusive of all entertainments held in the State for charitable and religious societies and also for other exempt organizations such as service men, musical clubs and the like.

B'WAY STARS FOR SHAKESPEARE

A flank attack on Shakespeare is threatened by several of our most prominent actors and actresses—that is, besides the three Barrymores.

David Warfield has firmly asserted that he will play Shylock in "The Merchant of Venice" next season.

"It's certain now," he says, "that I'll do 'The Merchant of Venice' next year. I fully realize that a man in tackling the classics is taking on great responsibility. There have been great Shylocks in other years; Edwin Booth was and so was Henry Irving. In attempting Shylock I am fully aware that my first performance is going to be compared with some great actor's last performance in the role—a performance that undoubtedly was a thing of grace and beauty. And I can't say how I will play the part. But it's a satisfaction to know that Shakespeare is greater than anything that is being written today and that the lines are meatier."

Lenore Ulrich, according to the Belasco offices, will play Juliet in the immortal "Romeo and Juliet." That is, after she gets through with "Kiki," which has yet to be seen on Broadway.

And Helen Hayes declares that she intends to play Katherine in "The Taming of the Shrew" just as soon as she can arrange it.

AUTHORS PLAN BRITISH ALLIANCE

The Authors' League of America went on record Friday, at its tenth annual meeting, held at Rumford Hall, 50 East 41st street, as unanimously in favor of an alliance with the Authors' Society of England. A committee, headed by Channing Pollock, was instructed to complete negotiations for the formation of the proposed organization, which is to be known as the International Society of Authors.

The Authors' League, which has 1,800 members, and the British Society, with its 3,000 members, will be the first organization in the international alliance, but it is believed that the Spanish, French and Scandinavian authors' societies will ultimately join in the consolidation

The authors voted, with the approval of the writers', dramatists' and artists' branches of the league, to drop the title "The Authors', Artists' and Dramatists' League," which was adopted six months ago, and to become known as the "Authors' League of America."

Officers elected by the League, Friday, are: Jesse Lynch Williams, president; Channing Pollock, vice-president; Thomas Buchanan, Arthur I. Keller, James Forbes, Victor Herbert, Orson Lowell and Ida Tarbell, honorary vice-presidents, and Eric Schuler, secretary and treasurer.

WALKER TO DO "ALEXANDER"

Stuart Walker will produce Dunsany's "Alexander" at a special matinee in New York, with McKay Morris, now in "Main Street," as the Greek General.

INVESTIGATION THREATENS PLAY CENSORSHIP IN NEW YORK

"The Demi-Virgin," Al H. Woods' Farce, Complained Against as Immoral—Other Farces to Be Investigated—Chief Magistrate McAdoo Conducting Rigid Investigation

A sweeping investigation of the risque farces now being presented in Broadway theatres that may result in the establishment of a censorship of the stage, was commenced last week by the serving of a summons upon Al H. Woods, producer of "The Demi-Virgin," now appearing at the Eltinge Theatre, to answer to the charge that the play is an immoral one.

The summons was issued by Chief Magistrate McAdoo, based upon the report of the investigation made by inspectors from Chief Inspector Leahy's office. Complaints about "The Demi-Virgin" were originally lodged with the District Attorney's office, and turned over to the police for investigation.

When the complaints were made to the District Attorney an adverse criticism of the play from one of the New York newspapers accompanied it. The critic who wrote the review in question was asked to testify as a witness but was excused on the plea that his doing so would injure his standing.

The results of the investigation of "The Demi-Virgin" will have an important bearing upon other plays of the same type at present playing in Broadway houses, such as "Getting Gertie's Garter," also an A. H. Woods show; "Bluebeard's Eighth Wife," and "Lillies of the Field." Complaints of a similar nature have already been made against these shows.

The hearing of "The Demi-Virgin" case was originally set for last Thursday, but was postponed until this Monday upon the plea of Max Steuer, attorney for Woods, that he had not had time to read the script of the play. On Monday the hearing was again postponed until Wednesday of this week because Steuer had to attend the trial of an action in the Federal court. Robert Johnson, of the District Attorney's office, is prosecuting the case.

In postponing the hearing on Monday Chief Magistrate McAdoo said that he was exceedingly anxious to go ahead with the case but thought it impossible on account of Mr. Steuer's inability to be present.

"I do not want there to be any question of the sincerity of the investigation of 'The Demi-Virgin,'" said Magistrate McAdoo. "We are going ahead with this thing. People who have seen the show have called me on the telephone and written me to express their sympathy with the investigation and also to offer their services as witnesses."

If the investigation of "The Demi-Virgin" results in the closing of the show it will in all probability lead to a strong movement for the establishment of a censorship of stage plays similar to that at present in effect in London, England. There the manuscript of any play must first be submitted to the censor for his approval before the plays can be produced.

One visible result of inquiry into the charges made against "The Demi-Virgin" is the great interest stirred up among playgoers. Since the publication of the investigation last week the box office of the Times Square Theatre, where the show played until last Saturday, has experienced a great rush for tickets to the show.

STAR BOUT ACTORS SUE

Two suits were started last week against Taylor Granville, the vaudeville actor, by Walter P. Lewis and Mildred Davis, who played in Granville's "The Star Bout." The suits, which were brought through the legal department of the Actors' Equity Association, were filed in the Third district Municipal Court.

Walter P. Lewis is suing Granville for $250 salary due him, alleging breach of contract. The amount sued for represents two weeks' salary. Miss Davis is suing for $150, which is for two weeks' salary also.

Lewis and Miss Davis were guaranteed four weeks' salary, according to their attorney, but they only worked two weeks. Taylor Granville's act "The Star Bout," was to have played over the Shubert vaudeville circuit, but the booking was cancelled.

CABARET SINGER DEAD

CHICAGO, Ill., Nov. 7.—Mrs. Blanche Otten, 327 E. 53rd street, a cabaret entertainer, was found dead on Thursday in her gas-filled bedroom. Gas was escaping from an open jet. Police believe that she committed suicide. Neighbors notified the gas company that the odor of gas was strong in the three apartment building in which the performer lived. An inspector notified the police that he was unable to gain admission to the apartment. The police broke down the door and discovered the body. Her sister, Ruth McKenny, was unable to account for the death. The woman's husband is said to be a vaudeville musician.

MISSING WITNESS FOUND

SAN FRANCISCO, Cal., Nov. 5.—District Attorney Brady announced today that Alice Blake, missing prosecution witness in the Roscoe C. (Fatty) Arbuckle case, had been found and would appear to testify when wanted.

Miss Blake disappeared a few days ago from the custody of an attache of Mr. Brady's office at Calistoga.

SUES FOR ACTOR'S PROPERTY

The National Vaudeville Artists, of No. 229 West Forty-sixth street, and Ada Brown, of Jamaica, L. I., an actress, are alleged to have property in their possession which should be turned over to Mrs. Alice Balser, of West Forty-sixth street, as administratrix of the estate of her late husband, Louis F. Balser, who was known on the stage as Lou Hall, according to the complaint of Hall's widow, who received an order last week from Surrogate Cohalan directing them to be examined as to what knowledge they have about the property. If the property is discovered, it is to be turned over to Mrs. Balser, according to the order. Leon Laski, attorney, obtained the order for Mrs. Balser.

Mrs. Balser alleged that she had appeared with her husband in a vaudeville sketch up to a year before his death. A year before he died, she charges, they separated and Ada Brown became the teammate of her husband. She alleges that many costumes and other properties used in the act belonged to her husband. At the time of Hall's death, alleges his widow, he had in his possession deeds, mortgages and other valuable papers concerning property.

Mrs. Balser charges that the N. V. A., of which her husband was a member, have knowledge of his papers and property, and that Ada Brown got possession of the contents of a strong box kept in a safe deposit vault by her late husband by reason of having obtained an order from the Surrogate.

BANDITS ROB THREE THEATRES

BALTIMORE, Nov. 7.—The wave of theatre robberies that is spreading all over the country, hit Baltimore hard on Sunday, when three theatres, Ford's, the Academy of Music and the New Lyceum, were robbed by bandits.

Safes were broken into in each of these houses, but luckily the robbers found only $175 all told.

Watchmen and porters in each of the three houses were bound and gagged by the robbers, of whom there were three.

The first theatre visited by the burglars was Ford's. At 7 a. m. two well dressed men entered the lobby and told the watchman, Myer Burgunder, that they were members of the company playing there this week, and they had come "to see if their baggage had arrived." When they got inside the office they covered Burgunder with revolvers, gagged and bound him with wire, and broke open two safes in the office of John T. and Charles E. Ford, from one of which they took $100 in change.

They next visited the Academy of Music where they tied up the negro porter, but stole nothing as they could not find the office safe.

The Lyceum Theatre was the last of the theatres called on by the bandits. Here they tied up the watchman with portiere ropes and broke open the safe. They found only a small amount of money, $73 in all. They then left the theatre hurriedly, and although in the meantime the police had been notified by the watchman in Ford's theatre, they were not caught.

EQUITY BRINGS GIRLS HOME

The ten chorus girls who went to Mexico City two months ago to appear in conjunction with the Centennial Exposition there, which ended recently, were brought back to New York by the Actors' Equity Association, arriving here on Sunday. They were given transportation by their employers to the Texas border and were wired transportation last week from Laredo, Texas, to New York.

When the girls, all members of the Chorus Equity, left New York, Equity demanded that a bond of $1,000 guaranteeing their safe return be put up. The expenses attached to bringing the troupe back to New York were defrayed from the $1,000 deposited by the backers of the show.

CANTOR IN PICTURE HOUSE

CHICAGO, Ill., Nov. 7.—Eddie Cantor appeared at the new monster film house, the Chicago, on Sunday of this week. Cantor, billed as a special attraction went on shortly after noon and sang a collection of popular songs.

SUES FOR MARRIAGE ANNULMENT

SAN FRANCISCO, Nov. 7.—Mrs. Florence Sharp Willard, former New York chorus girl, who recently caused the arrest of Alfred J. Willard on a charge of failure to provide, and who later sued his parents for damages, charging that they had enticed him away from her, filed a suit this week in the Superior Court, for annulment of her marriage to Willard, in New York, on July 10, 1920.

She alleges that he induced her to become his wife by false stories, he claiming himself to be a war hero who had been decorated for bravery in a battle in France.

Willard is a member of a prominent San Franciso family. He finished his army service in a hospital, where he was confined by complaint of relatives that he was mentally unbalanced.

NEW GRANADA OPENS THIS MONTH

SAN FRANCISCO, Cal., Nov. 7.—The new Granada Theatre, located on the corner of Market and Jones Streets is scheduled to open the last week in November. It is located on the corner of Market and Jones St., one block from the Loew's State Theatre and the Golden Gate, both in process of construction.

The Granada is claimed to be one of the finest motion pictures houses in the country, and will be operated in conjunction with the California Imperial and Portola Theatres under the direction of Eugene Roth and Jack Partington.

The Golden Gate will be on the Orpheum Jr. circuit, playing vaudeville and pictures. The Loew State will follow their accustomed policy.

MUSICAL STOCK AT JACQUES

WATERBURY, Conn., Nov. 7.—Hoyt's Revue, which last week closed a long engagement at the Lyceum, New Britain, opened on Monday at Jacques here.

The company is composed of twenty-five, headed by Lew Brems, Jack Sheehan, Felix Martin, Frank Soper, Madeline Buckley, Rose Emmett and Madeline Meredith.

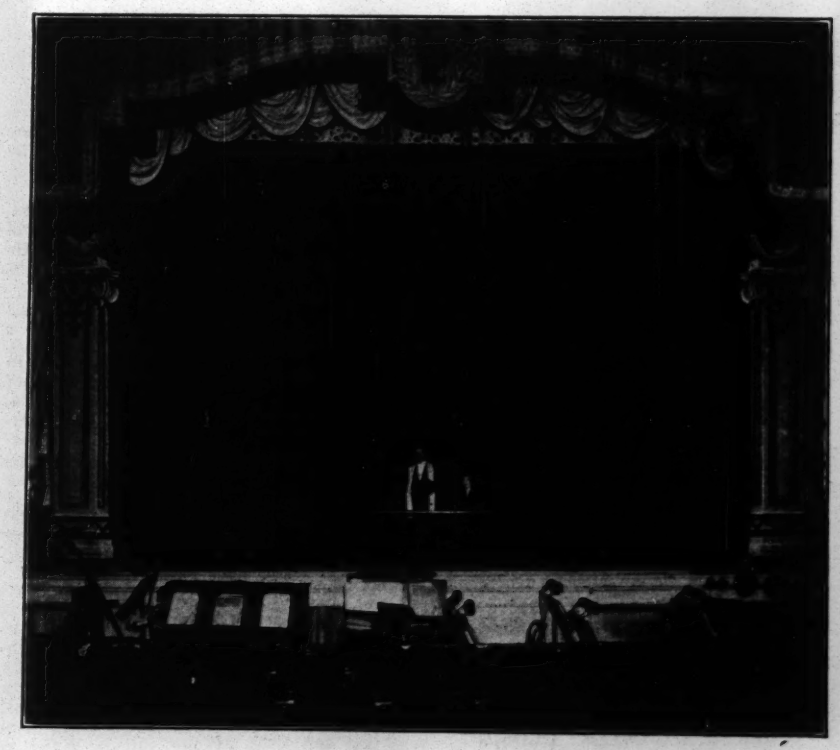
Two bills a week will be presented.

BDWY. HITS FOR CHICAGO

Chicago, suffering the same theatrical slump that has hit the entire country, is to have a chance to look at some of the big Broadway hits.

ROBERT LONG'S MOTHER DEAD

Mrs. Ella F. Long, mother of Robert Edgar Long, agent and producer, was instantly killed by a runaway team, in Columbus, Ohio, on Wednesday, November 3.



HARRY HOLMES and LE VERE FLORRIE
in the Comedy Skit entitled
"THEMSELVES"
Five Successful Seasons playing B. F. Keith time. Some have already copied our opening. Trusting that they will at least be kind enough to avoid using our finish. This is simply a reminder that we are the originators of the "theatre box in one." Copyright No. 55525.
Representative, HARRY FITZGERALD.

AGENTS FORM NEW ORGANIZATION FOR MUTUAL PROTECTION

Want Standard Contract and Plan to Have Managers Collect Five Per Cent Commission for Them—Against Collection of More Than Legal Fee

Plans were set on foot last week for the formation of an association of theatrical agents, the main objects of which are to adopt a standard form of contract which will include a clause authorizing the management employing actors to deduct the legal commission for the agent, and also to abolish abuses and unfair practises among theatrical employment agencies.

The plans for the formation of this agent's association were orginally sponsored by Harry Walker, the agent, with offices in the Astor Theatre Building, and Lyman Hess, of the law firm of Hess & Kahn.

On Thursday of last week a meeting of theatrical agents called by Walker was held in the Continental Hotel. This meeting was addressed by Mr. Hess who expressed the reasons for the formation of the agents' association. Plans were then made for the holding of an open meeting for agents, which is to be held in the Continental Hotel on Tuesday night of this week.

The tenative name for the new organization is "Theatrical Agents and Representatives Association of America."

The underlying idea in the formation of the new organization as expressed by Mr. Hess is that, "it is much better to collect the sum of 5 per cent for a period of not more than ten weeks or equivalent to one-half of the first week's salary, which is the agency law of the State of New York, than it would be to make a contract under the guise of 'personal representative' and collect 10 per cent with no legal means of enforcement, thus causing agents to be held in disrespect by the theatrical profession and under constant surveillance and suspicion by the local and State authorities."

The standard contract to be adopted by the new agents' association will include a clause which will permit the punishment according to law of any agent or producer or actor who fails to pay his authorized agent the legal commission.

The articles of the association, as outlined by Mr. Hess, are in part as follows:

(1) To protect theatrical agents and representatives against abuses that may be imposed upon them by employers, managers, actors and actresses and such other firm or firms with whom they will have business relations.

(2) To promote and foster by all lawful means the interests of theatrical agents and personal representatives and maintain equal rights of contract including the securing of an equitable standard form of contract for the purpose of the collection of such lawful fees as may be due them.

(3) To adjust and arbitrate differences and disputes between its members and others and to represent its members' interests in controversies and proceedings involving theatrical employment.

(4) To abolish abuses and unfair practises and methods in connection with the employment of persons engaged in the theatrical profession.

(5) To promote friendly intercourse and concerted action among theatrical persons and in other branches of the dramatic, musical comedy, motion picture and other branches of theatrical engagements as may be within the general scope of the business in which individual members may have occasion to deal.

TWO "SALLY" SHOWS FOR N. Y.

For the first time in New York theatrical history, the same play will be seen in two different theatres at the same time. This unique venture is in the form of a second company presenting "Sally," which will open about Christmas time.

In the past, shows have done tremendous business, but it was generally conceded that the original cast meant something, to a New York audience at least, and no attempt was made to form a second company except for road purposes. The "Sally," second company, therefore sets aside all precedents.

Edward Royce is to select the cast for the new company that is to duplicate the musical comedy starring Marilyn Miller and Leon Errol, at the New Amsterdam Theatre. The theatre for the second has not been definitely decided upon.

Florence Ziegfeld in commenting upon the novel move, said that: "Sally has played to capacity houses since it first opened. There has never been a vacant seat and people have been turned away. It is to take care of the overflow that I have arranged for another company."

It is generally believed, that the great number of visitors to the city will want to see a production that is an assured success, the names of the stars meaning nothing to them. And again that those who have seen the original company will want to see the new company and make comparisons.

NEGRO PAGEANT TO BE GIVEN

"The Open Door," a negro pageant, to be acted and sung by negroes, is to be given at Carnegie Hall on November 22 for the benefit of Atlanta University, one of the leading colored institutions.

The music for the pageant has been written by colored composers, among them being Burleigh, Dott and White, and has been drawn from plantation melodies and folk songs as they were sung before the Civil War.

MARRIED ON STAGE

SPRINGFIELD, Mass., Nov. 7.—Victoria Wolf and Jimmy Raymond, both members of Joe Wilton's "Hurly Burly" show, were married on the stage of the Plaza Theatre after the regular performance of the burlesque show on last Thursday night. The ceremony, beautifully impressive, was witnessed by a capacity audience of over 1,200 people.

Victoria Wolf's real name is Victoria Massara, and Raymond's is James B. Peluso.

The marriage ceremony was performed by Col. Charles L. Young, justice of the peace, who made a moving speech at its close.

Joe Wilton acted as best man and Nellie Nice, prima donna, as bridesmaid. Girl members of the company acted as maids of honor.

"THE STRAW" POSTPONED

Because of the withdrawal of John Westley from the cast of "The Straw," the opening of Eugene O'Neill's drama was postponed from Monday until Thursday night at the Greenwich Village Theatre. Otto Kruger, who closed Tuesday night in "Sonya," will play the leading part in place of Westley, who also staged the piece.

"FRIEND TOM" POSTPONED

"Friend Tom," John Meehan's new play which was to have gone into rehearsals on Monday, has been indefinitely postponed.

It was originally planned to place the piece in the Hudson Theatre following the engagement of the "Six Fifty," but the idea was abandoned.

"GERTIE'S GARTER" CLOSING

"Getting Gertie's Garter," the Al. H. Woods farce playing at the Republic Theatre, will close on Saturday night and go on tour. On Tuesday "The Man's Name," a new play by Eugene Walter and Marjorie Chase, will open.

SHOW CHANGES FOR CHICAGO

CHICAGO, Ill., Nov. 7.—Several changes are in prospect at the local theatres, though some of the attractions definitely slated for engagements here will keep away until around or after the Christmas holidays. Those that are scheduled for set openings are:

The Irish Players on Nov. 14 at the Olympic Theatre, acting "The Whiteheaded Boy."

"Enter Madame," with Gilda Varesi, will open Nov. 20 at the Playhouse.

Mrs. Fiske, in "Wake Up, Jonathon," will start a definite engagement here on Nov. 28, occupying Powers' Theatre.

"The Follies" will begin their annual engagement on Dec. 25, taking possession of the Colonial Theatre.

"The Merry Widow," with Lydia Lipkowska, will arrive on Dec. 25 to open an engagement at the Illinois.

David Warfield will open at Powers' Theatre on Dec. 26 acting "The Return of Peter Grimm,"

Business at all loop standard theatres is reported to be holding up fairly well. Vaudeville houses have felt only a clight decrease in patronage.

LURIE GETS THE COLUMBIA

SAN FRANCISCO, Cal., Nov. 7.—One of the most important theatrical transactions this year in this city was consummated this week when Louis Lurie, lessee of the Century Theatre, secured a twenty year lease on the Columbia Theatre.

The Columbia is to be renamed the Lurie Theatre. Ralph Pincus, manager for Gottlieb & Marx, present lessees of the Columbia theatre, stated that their lease does not expire until January 10, 1925, and the present management will continue to operate the theatre until the lease expires.

The amount involved in the lease is said to be in excess of $1,000,000. Lurie says some changes will be made, which will include the increasing of the seating capacity from 1,500 to 1,750 and the installation of two elevators to carry patrons to the balcony and gallery.

Lurie leaves for New York this month in connection with his latest deal.

MANAGER HELD UP AND ROBBED

John McNab, manager of Bim's West End Theatre, at 125th Street and Manhattan Avenue, was waylaid by three armed men a few minutes after he had closed up the theatre Sunday at midnight, beaten and robbed of the day's receipts and a diamond ring, the total loss amounting to about $1,500.

The three footpads held him up at 121st street and Manhattan avenue. He struggled to break away from them, but they beat him up and got away with the wallet in which the money was, and also the ring on his hand.

McNab was taking the box office receipts home with him so that he could deposit the money in the morning. He took only the paper money, leaving the silver in the theatre safe.

ILLUSION CO. INCORPORATES

ALBANY, Nov. 7.—"Sawing a Woman in Two Company" was granted a charter of incorporation last week. Its principal office is in New York City and the enterprise has been formed to promote theatrical attractions, tent shows, motion pictures, street fairs, wild animal and freak shows.

The company has a capital of $10,000 and its officers are: Horace Goldin, Harry H. Meyers and Abraham A. Goldstein, 226 West 46th street, New York City.

FIFTH AVENUE HOTEL FILMED

An exact reproduction from old photographs is going to be made of the old Fifth Avenue Hotel, which was torn down a decade ago and which stood for nearly half a century before that at Twenty-third street and Fifth avenue. R. A. Walsh is going to use the structure in his new picture, "Kindred of the Dust," an adaptation of the novel by Peter B. Kyne. The exterior will probably be done in miniature and will be photographed by means of the double exposure.

"THE MAN'S NAME" SCORES

STAMFORD, Nov. 2.—"The Man's Name," a tense melodrama by Engene Walter and Marjorie Chase, was produced at the Stamford Theatre last night, with Lowell Sherman in the cast, marking his return to the spoken stage. He will be remembered as the villain in D. W. Griffith's film, "Way Down East," and since then has had considerable nortoriety resulting from his connection with the Arbuckle case.

The play was first produced at the Wood's Theatre in Atlantic City early in September, under the name of "The Reckning." Since then Mr. Walter has been called in to help Marjorie Chase rewrite part of the play. At that time George Gaul played the role now being done by Sherman.

The opening incident is melodramatic as well as most of the subsequent heavy situations of the show. This has to do with an Oriental's kindness and a bottle of rum. All of the action takes place in a cabin in the Rocky Mountains. Mr. Marvin is a writer from the East and with his wife has settled in the mountains, on account of his ill health. A shortage of funds leads the wife to borrow $3,000 from an old friend of hers, a former employer. She tells her husband that the money came from an old aunt. Later he learns that the money did not come from the alleged aunt, and the action is tense as he draws the truth from his wife. The wife's former employer makes a trip to the mountains, and the husband who is now on the road to good health sends for the villain to come back after the wife had already sent him on his way. The husband's motives for sending for him are more for revenge than hospitality's sake. The husband merely satisfied himself by shooting the villain in the hand, and branding him, which is all he wanted to do. The husband and wife live happily ever after.

Lowell Sherman as Mr. Marvin gave a very creditable performance. Felix Krebbs as the villain also does very well. Miss Dorothy Shoemaker played the role of the wife with much feeling and emotion. Wong, the Chinaman was played by Arthur Shaw.

The play differs from the original version by Miss Chase in that the modern woman asserted in the first version, and told the villain and her husband that under the circumstances neither one of them has the right to judge her. Then she left both of them, neither one of them possessing her in the end, of course. Also in the original version it was the woman who went to the camp of the other man and tried to make him see the wrong he had caused her and decides to end her life. Her husband follows her to the camp and is prevented from killing the other man by the wife.

FINNEY LEASES PLAYHOUSE

WILMINGTON, Del., Nov. 7.—Earle G. Finney, well known Altoona theatrical man, who has been located at Wilmington for several years, has become the lessee and manager of the Playhouse, the most popular theatre in that city. Arrangements have been completed for the reopening of the theatre on Monday, November 14.

The theatre has been closed since October 15. Mr. Finney will be the lessee and manager.

The first show for the reopening will be William Gillette in his new play "The Rain Maker," written by himself and produced under the management of the Charles Frohman office.

BILLIE FLINT

Miss Billie Flint, whose picture appears on the front cover of this week's issue is with Jimmie Cooper's "Beauty Revue," playing the American Circuit houses. She has been with several other shows, and has always proved her value in appearance and ability. Miss Flint was with Arthur Pearson's "Step Lively Girls" last season on the Columbia Circuit. She is very successful this season as ingenue soubrette with the "Beauty Revue" and is more than making good. She is at the Gayety Theatre, Brooklyn, this week.

SEMI CO-OPERATIVE SHOW OUT WILL BE BROUGHT TO B'WAY

Actors Accept Half Salaries and Share in the Profits of Production—Piece Making Money and Will Reach New York in a Few Weeks

The plan recently taken under consideration by the Council of the Actors' Equity Association and Frank Gillmore, the executive-secretary, by which existing theatrical conditions could be met by the actors accepting half-salaries and a share in the profits of their show has already been put into operation with one new production which is already on a preliminary road tour and is expected to reach New York within a few weeks.

Frank Gillmore would not divulge the name of the production involved, but he said that it has a cast of about fifteen, of whom about eight are in the high-salaried class. These high-salaried actors in the show are the only ones who work on the half-salary and percentage basis, the other members who have minor parts receiving their entire stipulated wages and not sharing in the plan.

The manager who made the production which is being operated on this semi-cooperative plan came into the Equity offices on his own initiative and asked Mr. Gillmore to aid him in making the arrangements with the actors. The existing arrangements were drawn up and the show went into rehearsal.

The original intention of Equity in its consideration of this semi-co-operative plan was in its application in the main to stock companies, and also to prevent the members of the organization from entering into purely co-operative arrangements by which no minimum salary would be stipulated. Such arrangements are considered disadvantageous to the actor.

The publicity given to the semi-co-operative plan has met with divided approval among both managers and actors. Some think that the plan is a good one while others are of the opposite opinion.

It is estimated by Mr. Gillmore that under the arrangements made the actors who are working for fifty per cent of their salaries with a share in the profits of the show will receive nearly their full salaries even if the show does only fair business. He believes that if the show becomes successful the actors will benefit to a large extent.

Mr. Gillmore cited the case of "The Bill of Divorcement" at present running at the Times Square Theatre as an example. "If this play had been presented by a manager who could not afford to hold on if the first week's business was poor the show might have closed, as others have done, the first week," said Mr. Gillmore. "As it was, Mr. Dillingham could afford to take a chance and keep the play going. The show drew only about $260 on its second night, and the business for the first week was exceedingly poor. But now the "Bill of Divorcement" is one of the most successful plays of the season, playing to capacity. If the show had been operated by a small manager on the semi-co-operative plan, it would have been possible to keep it running even though business for the early part of its run was poor."

JESS DANDY ROBBED

The desire to help a down-and-out man who claimed to be an ex-soldier cost Jess Dandy, the actor, over $2,500 last week.

Dandy, who is playing in vaudeville, has formed the habit of stopping nightly at the little square opposite the Palace Theatre and distributing a sum of money among the homeless men who congregate there, in order that they may get something to eat during the night.

One of the men, after accepting the money Dandy offered, asked if there was any way in which he could get employment, as he did not like to accept charity. Impressed by his plea Dandy engaged him as dresser until something else developed.

A few days after he commenced work he called at Dandy's room for instructions regarding some errands for the day. Dandy was called out of the room and, upon his return, found the man missing. Jewelry, cash and keepsakes had disappeared with him. The keepsakes are invaluable and the value of the jewelry and the cash is over $2,500.

The man gave the name of Creamer, but Dandy has not the slightest idea as to where to look for him.

EQUITY BALL FOR CHICAGO

After the annual Equity ball on November 19th at the Hotel Astor, similar affairs will be held in Chicago and in Los Angeles, California. The Chicago ball will take place in December and the Los Angeles ball early in January.

JERE GRADY SERIOUSLY ILL

Jere Grady, formerly well known as manager and actor with the Frankie Carpenter, and other stock companies, is seriously ill at his home in Lynn, Mass. Grady was taken ill in New York recently and was taken home on Saturday of last week.

WALTER PERCIVAL IN HOSPITAL

Walter Percival, the actor, is in Roosevelt Hospital recovering from a severe operation. He has passed the crisis, but will probably be confined for some time.

NEW HOUSE IN SALINAS

SAN FRANCISCO, Nov. 7.—Turner and Dahnken have added another theatre to their chain.

The new house is located in the Salinas, and was opened Tuesday, November 1, with "Angel Face."

The erection costs of the theatre have reached the $200,000 mark and the house is said to be one of the finest theatres in the state, having every up-to-date convenience for the artist, as well as the theatre-goer.

A $50,000 organ has been installed. The house has a seating capacity of twelve hundred, and will be devoted to the leading road shows, as well as to big pictures.

NEW FILM HOUSE IN UNION SQ.

The new motion picture theatre to be erected on the site of the old Union Square house on Fourteenth street near Broadway was leased last week for a period of twenty-one years at an aggregate rental of $750,000.

For several years the Union Square, formerly the home of Keith vaudeville, has been operated by B. F. Kahn as a stock burlesque house. It is now being razed and the construction work on the new building will soon begin.

AMATEURS DO "FORTUNE TELLER"

SYRACUSE, Nov. 7.—The rehearsals of "The Fortune Teller," Victor Herbert's opera, which is to be presented during the week of November 14 at the Empire Theatre by the Knights of Columbus, were directed for three days last week by Milton Aborn, the producer, of New York. Prof. Harry Vibbard acted as music coach. The cast is made up of amateurs.

FRITZ LEIBER CANCELS

MEMPHIS, Tenn., Nov. 7.—Fritz Leiber, who was booked to appear at the Lyric here for the first three nights of last week in Shakespearean roles, cancelled his engagement by wire. Leiber is suffering from a severe throat trouble and will be obliged to rest for several days.

STRIKERS DROP SALARY FIGHT

BALTIMORE, Nov. 7.—The six striking members of the Baltimore Symphony Orchestra have announced through John Itzel, personnel officer, that they are ready to return to work at the old rate of salary, and that the orchestra is ready to proceed with the series of winter concerts.

In his letter to Frederick R. Huber, municipal director of music, Mr. Itzel said that the six recalcitrants have receded from their stand after many meetings and discussions, having finally looked at the matter from the city's point of view and decided that the organization must not be broken up.

Early in October the musicians announced that they would not play unless they were given from $30 to $40 more a concert. The "firsts" of the orchestra said that their responsibility was greater and that they should be paid more than the other musicians. F. R. Huber, municipal director of music, referred the matter to Mayor Broening, because to grant the demands of the musicians would result in higher wages for all of the players and the admission price would have to be raised and the term "popular concert" be a joke.

Through the efforts of Mr. Itzel, who had the welfare of the organization very much at heart, the musicians on "strike" were finally made to see the light after many bitter discussions.

LYCEUM THEATRE LEASED

MEMPHIS, Tenn., Nov. 7.—Gabriel Laskin, representative of the Laskin interests of Houston and Beaumont, Texas, leased the Lyceum Theatre yesterday for a period of two years from David Weiss, of New York. Mr. Laskin announced last night that the theatre would be opened either with musical or dramatic stock on Nov. 15, in connection with feature pictures at popular prices. Independent booking of road shows will be made possible by the new lessors, the stock company making surrounding cities whenever road shows come in. Mr. Laskin will return to the city next week at which active work on renovating and refurnishing the theatre will begin.

NEW ALDINE OPENING

PHILADELPHIA, Nov. 7.—The final touches are being made on the new Aldine Theatre at Nineteenth and Chestnut streets, and the opening date of the new movie house, which ranks with the most beautiful in the country, will be announced this week by its owners, Fred D. and M. E. Felt.

The opening attraction at the Aldine will be Douglas Fairbanks' newest picture, "The Three Musketeers."

One of the most expensive organs in the world, and one of the largest, has been installed in the new theatre. It will have three organists, one of whom, Firman Swinner, was formerly organist at the Rialto Theatre, in New York.

HELENE
SCORING
THIS WEEK WITH NAT NAZARRO, JR.
PALACE THEATRE, NEW YORK CITY
EXCLUSIVE MANAGEMENT
HARRY WALKER
ASTOR THEATRE BLDG., NEW YORK

"EVERYDAY" SCORES BIG HIT

ATLANTIC CITY, N. J., Nov. 8.—The finest play that has ever been offered from the pen of Rachel Crothers saw the light of the stage at the Globe Theatre last evening.

"Everyday" is the questionably chosen title. It deals, in the style of the latter Ibsenic school, with the matter of fact gloss of satisfaction which obscures the morals of an everyday small Middle Western city.

The action is even, almost to the straining point at many places, but the tale holds its purpose, and for the first time in recent history of Miss Crothers' writings she has kept to her subject and worked it out to a definite purposeful conclusion. The happy ending has been forsaken for the dramatically uneventful disaster to an uninteresting household that lived on pretense.

Miss Crothers has taken for the plot to exhibit this lesson the home of a well-to-do Judge, who dominates his wife until she becomes absolutely insignificant. From a well-guided and instructive five-year study-travel course the daughter returns with ideals and artistic instincts. How she becomes almost swallowed into the maelstrom of deceit, false pretenses, hypocrisy and servility of this ordinary household takes three acts to tell.

Sometimes the play rises forth for scenes of fine acting, for depictions of the incidentals of life that we meet among our everyday friends. These vary from touches of pathetic love and paternal hunger to heart-throbbing tense cruelties of the tongue.

Frank Sheridan gruffly and fatherly lorded it over the household in such fulness of belief in himself that Minnie Dupree, as the mother, had one of the richest roles of her career. It was a role that spoke vastly more than by the few occasional lines provided by the author. It was Miss Dupre who made this part all important.

The daughter of Tallulah Bankhead was a notable playing of a difficult role. Vincent Coleman's soldier boy, Don Burrough's smiling young man, Mary Donnelly's very ordinary girl, and Lucille Watson in the limited role of an aunt, all added their bit with good grace and exceptionally talented qualities.

A BRAINY THIEF THIS !

A brainy thief almost turned a poor burglary into a handsome harvest last week when, after robbing the dressing room of Polly and Oz at the Colonial Theatre, York, Pa., and obtaining only a few papers which contained the names and addresses of a number of the act's friends, proceeded to wire these friends for money in the name of Polly and Oz.

Ignorant of the robbery, Bronson, of Bronson and Baldwin while appearing at the New Hennepin Theatre in Minneapolis received a wire signed by Polly and Oz stating that one of them was in the hospital and in need of immediate funds. A quick subscription of those on the bill brought a purse of $500. A wire of condolence from the bill brought a quick response and denial from Polly and Oz.

FIRE IN LOEW THEATRE

SAN FRANCISCO, Nov. 2.—A fire that started about midnight in the candy store of the Hippodrome Theatre building, Sacramento, cost the lives of two firemen and did $60,000 damage to the theatre building. The flames spread through the J. and K. block quickly after eating its way from the candy store to the basement of the theatre, undermining it in a short time. Several firemen were injured by the falling of walls, others barely saving their lives in time. It is estimated that the damage to the theatre itself is approximately $20,000.

ARTISTS IN ALBEE CONCERTS

PROVIDENCE, R. I., Nov. 7.—The second of the E. F. Albee-Providence Journal free concerts will be given at the Albee Theatre this Saturday morning. The artists who will appear are: Carmine Fabrizio, violinist; Ann Gray, harpist, and Ada Holding Miller, soprano.

VAUDEVILLE

SHUBERTS ADD TEN MORE TO CIRCUIT

WILL PLAY ACTS AND PICTURES

CHICAGO, Nov. 7.—Arrangements were completed here last week by Lee Shubert, who left for New York on Thursday, for Shubert Advanced. Vaudeville to be presented in about ten houses in Chicago and other Midwestern cities. The newly added houses are in St. Paul, Duluth, Minneapolis, South Bend, St. Louis, Evansville, Milwaukee, Indianapolis, besides several in Chicago.

These new houses will play five acts and motion pictures at popular prices. The vaudeville bills will be retained for full weeks, but the pictures will be changed twice a week.

Each show that comes to Chicago will play the Apollo as usual, and will then be broken up into two units to play the new Shubert houses. The two units will then rejoin and will go back East, stopping for three days at the Park Theatre, Erie, Pennsylvania.

The new houses will not all be opened simultaneously. The first are expected to open in two weeks.

Lew Kane has been added to the Chicago staff and will be the booking manager of the Club Motion Picture and Cabaret department.

ALIMONY TOO BIG, SAYS EMMY

CHICAGO, Ill., Nov. 7.—Charles Albert Smith, known in vaudeville as Carl Emmy, of canine fame, cannot, with the aid of his twenty-five dogs and two cats, earn enough money to pay $30 a week alimony, according to his answer to his wife's petition filed Friday in the Superior Court. On June 3, 1920, Mrs. Emmy was granted a divorce and $30 a week alimony. Emmy is said to be $500 in arrears in his alimony. Emmy claims that his animals cost too much to support and that he is unable to pay the alimony. The case will be disposed of some time next week.

NEW MILES HOUSE OPENS

SCRANTON, Pa., Nov. 7.—Charles H. Miles opened The New Miles Theatre here Monday with vaudeville and pictures. The new theatre is lavish in decoration, rich and refined in furnishing, and large in size; it bids fair to rank with the best.

The New Miles Theatre is one of a chain of playhouses owned and controlled by Charles H. Miles. It will run five vaudeville acts from the Miles-Pantages circuit.

Byron D. Bailey, until recently with the W. S. Butterfield circuit, is manager of the house.

WARNER IS COLONIAL MANAGER

Richard Warner this week succeeded Robert W. Wayne as manager of Keith's Colonial Theatre, Mr. Wayne having been transferred to another post in the Keith organization.

Mr. Warner for the past eighteen months has been manager of the Alhambra and the transfer is taken by friends as more or less a promotion. The same front house staff will be retained, consisting of William Scott, treasurer, and Fred Smith, assistant manager.

PAN ADDS WEEK TO CIRCUIT

Another week has been added to the Pantages Circuit with the opening of the Capitol, Wilkes-Barre, and the Miles, at Scranton. The latter is a new house, while the Capitol has been open a year showing pictures during the first part of the week and vaudeville on Saturday and Sunday.

Both houses will run under a split week policy, playing five acts.

NEW ACTS

Torcom Bezazian, formerly with the New Orleans Grand Opera Company, will open soon in a new act with Edna White, who for some time has been one of the Columbia Phonograph trumpeters. Paul Girard Smith will direct the act.

The Kiddie Kabaret, a condensed version of the musical comedy, with thirteen girls and one boy, between the ages of two and a half years to twelve years old. Sam H. Kuhn, former Loew manager of the Ave. B. house, is owner and manager.

Jack McIntyre, formerly of Peck & McIntyre, has formed a new act combination with Frances Holcombe, formerly with Will. J. Ward. The new team will be known as McIntyre and Holcombe, in comedy, singing and talking.

Col. John A. Pattee of the old "Soldier Fiddler" fame will soon be seen in a new act consisting of four old soldier fiddlers famous in the days of the civil war. John Pattee, Jr., son of the Colonel, will also take part.

Phil. Davis and Jimmy O'Brien have doubled in a new act to appear in New York shortly. Davis formerly did a "single" while O'Brien worked in the act known as Meyer, Burns and O'Brien.

Billie and Marry Vitchell will be seen shortly in a new act. Miss Vitchel has just closed with George Jessell's act while Billie Vitchel has been doing a "single."

Walter Sampson and William Short, two Sells-Floto clowns, arrived in New York with a double comedy tumbling act broken in during the circus season.

The Della Producing Company is to revive the act shown two years ago, which is entitled "In the Subway." It is to go into rehearsal shortly.

The Mandell Sisters and Toni Roselli are showing a new act at the Strand Theatre, Bayonne, N. J., called "The Picture of the Wall."

Will and May Lavar have opened in a new comedy and variety act entitled "The Adroit Revue." There are five in the cast of the act.

Trixie Friganza will soon be seen with a new "single" written by Al Von Tilzer and Neville Fleeson. It will open on Proctor's.

Billy Rand, formerly of Rand & Gould, has teamed up with Frank West and will open on the Loew Circuit November 17th.

The Dancing Lavars, a five people act, consisting of various whirlwind dances, is scheduled to open up in the near future.

Freeman and Lewis are rehearsing a new singing and talking act in which they expect to open shortly on the Keith time.

Nita Johnson opened a new "single" act last week at the Republic, Brooklyn. Edward Madden is the author of the act.

Charles Dunham and George O'Malley have teamed up for a comedy act. Both were formerly "singles."

Bennett and Culver are opening a new act which is to appear about New York shortly.

Ed. Gould and Paul Nevins will be seen shortly in New York in a new act.

Billy Waldron and Victor Vass in a new act entitled "Oh What a Girl."

Denton Vane will appear in a new act with Billy Dale and Bunny Burch.

LOEW SELLS THE ELSMERE

Loew interests have disposed of the Elsmere Theatre at 1924 Crotona Parkway, Bronx. This theatre was built four years ago and under a long term leased to David V. Pyck. Mr. Pyck has since become associated with the Loew forces and it is this lease that now changes hands. The house was operated on a picture policy.

EDDIE LEONARD IS ILL

Eddie Leonard, billed to appear at the Palace Theatre last week, did not open, due to illness, and his place was filled by Sophie Tucker.

VAUDE SHOWS GET GOOD MONEY

FAR AHEAD OF LEGITIMATE

Although the business being done by vaudeville theatres is not up to the standards of past years, the receipts are a great deal better than those of practically all other forms of theatrical entertainment.

In New York itself most of the vaudeville houses are enjoying very good business, but the majority of the theatres in other parts of the country, excepting in certain large cities, are not doing anywhere near their accustomed busines.

Conditions do not nearly approximate those in the legitimate fields, however. This can be easily explained by the fact that the popular prices offered by the vaudeville theatres attract thousands of people, who cannot, under the present depressed conditions, afford the more expensive form of entertainments. Outside of New York, in the smaller cities, the attendance at the vaudeville houses has dropped off to some extent, but even under these conditions is far from being on a losing scale.

The vaudeville houses in the Middle West are effected by the poor business conditions to a more marked degree than those in the East. All sorts of advertising, publicity and other sorts of schemes are being resorted to to bolster up business.

"CLOWN NIGHT" CHIEFS APPOINTED

The Tuesday night "Clown Nights" at the N. V. A. has become a permanent institution of the vaudeville club with the appointment this week of Chief Clowns for each week until the middle of January.

The list of Chief Clowns as issued by the N. V. A. is as follows: Nov. 15, Vaud. News Staff; Nov. 22nd, Bert Fitzgibbons; Nov. 29th, Harry Crawford; Dec. 6th, Dave Roth; Dec. 13th, Open; Dec. 20th, Karyl Norman; Dec. 27th, Tommy Gordon; Jan. 3rd, Bert Levy; Jan. 10th, Billy Glason; Jan. 16th, Kenny and Hollis.

"MARIE" ON DELMAR TIME

Charles Maddock's "Not yet Marie," that has been on the road for the past seven years and listed among the bookers as being among the oldest of girl acts, will take to the road again this month on the Delmar time.

This act so far has worked on all the national circuits with the exception of the Southern, Keith, and is expected to be called in after this trip through the south.

HILLIARD FOR VAUDEVILLE

Robert Hilliard has signed with Shubert Vaudeville and will open on November 14 at the Sam S. Shubert Theatre in Pittsburgh. He will appear in the act written for him by the late Richard Harding Davis entitled, "The Littlest Girl."

Hilliard played the act in vaudeville nearly twenty years ago, when it scored a great success.

CENTRAL OPERA HOUSE LEASED

The Central Opera House at No. 205 East Sixty-seventh street, near Third avenue, has been leased to the International Sporting Club for a rental aggregating $1,000,000.

The house will be remodeled considerably. Vaudeville shows were formerly given at the house.

JACKSON OUT OF SHOW

Joe Jackson did not fill out his engagement at the Shubert Crescent last week but left the bill on Thursday night. He is said to have sailed for Europe.

N. V. A. COMPLAINTS

Montrose & Nelson have filed a complaint against an act using the same name, Montrose & Nelson. They allege that the latter act not only uses their name, but has adopted their makeup and some of their material.

Joe Boganny has complained against an act known as the "Eight Lunatic Chinks," presented by Charles Hoch. He alleges that the entire idea of the act, including Chinese laundry and comedy done by two dwarfs, was originated by him some years ago at the Hippodrome. He states that at that time Charles Hoch was in his employ in the act.

P. F. Selbit has filed a complaint against Captain Powers alleging that the act now being done by Powers known as "Sawing Thru Woman" is of his origination.

Jack DeMarco has filed a complaint against Vernon & Sneller alleging infringement on his act by using material belonging to it.

Jack Benny has filed complaint against Jack Strouse for use of "Pierce Arrow" gag which Mr. Benny claims is of his origination and belonging to his act.

Resista has registered a complaint against a girl working at the Claymount Cabaret, Montreal, using name and business of her act.

Drew and Wallace have filed a complaint against Jack Lait in which they allege that the author, after accepting their deposit and writing them an act which was unsatisfactory, has since failed to write them another act or return them their money.

August Forsbach has filed a complaint against Morano Brothers whom he alleges owe him salary with railroad fare to the amount of $140.

TOOK POISON BY MISTAKE

Marjorie Winters, of the vaudeville team of Hoyt, Dale and Harris, a Keith act, is in Roosevelt Hospital in a serious condition, suffering from mercurial poisoning taken by mistake for a cold remedy.

Miss Winters was at her apartment at No. 1690 Broadway, Saturday, as was Mr. Dale, who is also a member of the act, and said that she was going to the bath room to take something for her cold. According to Dale she came back to the room in a few minutes and told those present that she had made a mistake and had taken bi-chloride of mercury tablets.

She was rushed to Roosevelt Hospital in a taxi where Doctors Petersen and Landon administered antidotes, and after analysis of the contents of Miss Winters' stomach said that she was suffering from mercurial poisoning.

BUNNY HARRIS RECOVERS

Bunny Harris, wife of Billy Harris, of the vaudeville team of Harris and La France, who was confined to a hospital in Texas for several weeks, has been discharged and has rejoined her husband, who is playing the Interstate Time.

GATES AVE. OPENS ON NOV. 21

Marcus Loew's new Gates Avenue Theatre, Brooklyn, will open on Monday, November 21. The house, one of the largest in Brooklyn, has a seating capacity of 3,600.

LOEW IN SAN FRANCISCO

Marcus Loew, who made a trip to the coast to attend the opening of his new Los Angeles Theatre, is now in San Francisco, where he is spending a short vacation.

VIDOCQ IN NEW OFFICE

William Vidocq, United agent formerly with offices in the Palace Theatre Building, is now located in room No. 59 of the Cecelia Building in West 45th street.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Jean Granese & Brother appeared in place of Krantz and White. Sophie Tucker, playing in Brooklyn, doubled and filled in at the Palace for Eddie Leonard, who is ill.

Doris Humphrey and her dancers opened the bill with an excellent routine of classical dances, graceful, well interpreted and full of color. All of the offerings were well received, especially the valse caprice single done by Miss Humphrey. A novelty was the musical directress with the act of Pauline Lawrence.

Jean Granese & Company, and brother Charlie held down the second spot very well, the wops in the audience bit seemed to go for a wow with everyone. Miss Granese did not sing as much as she generally does in her act and allowed the baritone singer to walk away with the lion's share of the honors.

From the applause point of view, Nat Nazzarro and Co. made a decided hit. (The act has been reviewed in these columns recently). Nazzarro does his bits in good style and the girl partner helps to dress the act and her dances and costumes are cute. The jazz band and the singer who operates from the upper box, also acquitted themselves in good style.

One song writer whose act is different from the others is Ernest R. Ball, who has more of a record in back of him than the usual run of such acts, yet is the least assuming. After singing two or three of his newest songs, he sang "Saloon," which was good for a wow at the chorus, the audience evidently expecting the chorus to be different and the kind of ballad as the first verse would lead one to believe. He offered some of his old hits as an encore, which is also different than most song song writer acts.

The first half was closed by Johnny Dooley and company assisted by the Madison Sisters and Robert Dooley, "Father of all the Dooleys." The act is an ad lib sort of performance at times, and is a peculiar and entertaining skit for all that. The sisters did not have much to do but dress the act; opening with a story, in one with the two girls he later went to two with a burlesque on the acrobats which was clever; later in an Oriental scene he was a cross between a Roman senator and an Egyptian on his way to the bath, his make-up composed of Turkish towels and freakish; with the aid of a heavy draught horse he closed as a bareback rider, etc., the comedy that followed going over well.

Frank McIntyre and company with Joan Storm, and the rest of the company in their comedy sketch entitled "Wednesday at the Ritz," opened the last half. The act provided many laughs as the fat man who was drunk the night before wakes up in a woman's suite. Her husband and others come in, one being thrown into the bath tub filled with water. The punch line of the act which made the audience laugh is the whispered "Wednesday at the Ritz" by the wife to the intruder, showing that she means to be unfaithful to her husband.

The Mosconis held over from last week, scored, but not as well as last week, wtih their offering which ended with a genuine punch.

Beatrice Herford, monologist, has a sort of parlor private entertaining act. She went over well, but an encore made necessary by Sophie Tucker who had not arrived held the act up.

Davis and Pelle with an excellent equilibristic offering filled in the next to closing spot, their feats being appreciated by the audience.

Sophie Tucker and her Five Kings of Harmony closed the show after considerable wait, and left the audience in their seats apparently waiting for more. They scored a big hit and the fact that she had rushed over from another house to fill in did not upset her or the act in the least.

M. H. S.

RIVERSIDE

Loyal's Dogs, featuring the dog "Toque," open the bill. Mme. Loyal, riding a bicycle with a stand supported by the rear axle, on which sat the dog, Toque, went rapidly around the stage, while M. Loyal, who acted as ringmaster, threw oranges, knives and hats at him, who skillfully caught them in his mouth and dropped them into a basket, hung on the side of the supporting frame.

Sidney Landfield received a good hand on his entrance, and got away with a big round of applause with his different songs. He talks Anna Chandler, for whom he has played,—and in fact, for whom he still plays. After singing a rather good number entitled "So I Stopped, Looked and Listened," he demonstrated to the audience how the popular pieces of the day are stolen from famous operas —and closed his act to a really good hand.

In the third spot was Paul Decker and company, offering "I Heard ——!" The act was well cast, and well played, and scored a number of laughs on the story of a young gossiping wife, her husband, a lady friend, and the much-lied about gentleman who lives next door. The script, briefly, is concerned with the troubles of a young husband who attempts to teach his wife not to exaggerate, and who, through his own misanthrope, gets himself and his friend, Billy, into a lot of trouble. All ends well, and, amid a great dramatic speech, done by Decker, the sheet goes down on a once more peaceful family.

Anna Chandler, was, as usual, very good, and her songs were well received. She took many raps at Sid Landfield, but finally persuaded him, who had been standing in the wings, and making his own remarks on the side, to come back and play for her. From that time, the act went finely, and picked up speed, which it held until the conclusion. Miss Chandler took two encores.

Wilton Lackaye has a unique and novel single offering, in pantomime. Not a word was spoken throughout the entire act. The scene depicts a hotel room, with Arthur Strong, (Mr. Lackaye) preparing for his marriage. The titles, and subtitles are flashed on the screen in back of the beds, and make the situation clear to the audience. From the coat of his pal, which he has put on by mistake, he discovers a letter from his sweetheart, On opening it, he discovers that his fiancee is untrue to him. As a result, he takes an automatic pictol, which his pal has given to him as a wedding present, and, after seeing that his fiancee and the man she loves will be provided for after his death, shoots himself, in such a manner as to make the insurance people believe he has been cleaning the weapon. After the act was over, Lackeye made a speech.

Karyl Norman, the Creole Fashion Plate, with his beautiful gowns, was a sensation. The act is noted for its costuming and for its beautiful cloth of silver, and black-fringed cyc. But no less magnificent was the Creole Fashion Plate. He sang "Daisy Days" in a masculine, then in a feminine voice, and walked off with the crowd whistling for his return. In all, he sang four encores, as well as his regular numbers. He also displayed a new costume, made for him. He scored a great hit.

Bobbe and Nelson held 'em and put over their material with a big bang. Nelson is a typical nut comedian, but makes his comedy appear legitimate. Bobbe has an excellent voice, and used it well with a ballad.

The Four Mortons, of course, got a big round of applause on their respective entrances. The act is entitled "Wearing Out the Green," and was a scream from the start to the finish.

D. S. B.

FIFTH AVENUE

The bill this week is the best this reviewer has ever seen at this theatre. Although only one act succeeded in stopping the show cold, every one of them delivered well, and perfect balancing completed the requirements for a great entertainment. Three of the acts were of a spectacular nature, carrying five, nine, and eleven people, with elaborate scenery and effects.

Joe Laurie, Jr., headlined, bringing down the house with laughter and applause from beginning to end. There is no performer on the stage today who can get so chummy with his audience, making everyone feel that he is talking to them personally.

Herris and Wills, comedy acrobats, opened the show. They have a good beginning, using special drops in one and three. The musical selection was good—as acrobatic music goes—and they got good laughs out of it. The introductory tumbling drags just a little, but the boys are good workers and good showmen.

Miss Glad Moffat, the personality girl, was second, and received a good reception. Her first number about married life could be changed to advantage, as it is too long and too well known to have much punch left. Everything else she does is O. K. She does not bill her accompanist as "Company," and is to be congratulated on the fact.

The appearance of Casey and Warren caused many of the audience to inquire audibly "Where did they get that dog?" and with reason, for he is "some mut." Their material is well written, and they know how to put it across, and while there are only one or two real punches, the entire routine is amusing and clever. The closing song "Strut Your Stuff" is good. Also the encore material, which was delivered without quite being called for.

"Two Little Pals" is about as good as any musical comedy in vaudeville, and a lot better than most of them. The cast and chorus are well dressed, and have undisputable ability throughout. Beautiful scenery, spectacular and capable production, and a fine book and music complete the offering.

Thornton and Crawford keep the wise ones in the audience chuckling for nearly twenty minutes, and also have material for the less sophisticated. Credit for its success is due to three people: Thornton, Crawford and the author. There are but two places where adverse criticism can be used; one a mere technicality, but even these count where there is nothing else lacking. In the beginning there is a movie, showing a man rescuing a girl from the ocean, and the two step through the drop, apparently out of the picture. If the slit in the curtain were held together by a string running through loops while the movies are showing, it would make the illusion very near perfect. The other criticism is of the man's song in the first part: it is about a "sissy," a subject which has been worked to death. After some gags on the shore, there is another drop showing a farm house, and here there is more talk and singing. It is much the best part of the act.

Twenty-five minutes was all too short for the kind of material presented in the next number, "Dance Voyage." Instead of the conventional pianist, this production uses a man dressed as a Naval officer, who tells, in between numbers, about the various countries he has visited, and the dancing girls he met there. The drop then parts and the girls dance. All eight of them are good dancers and good lookers. The man does only one very short dance with one of them, but sings and reads lines well.

Joe Laurie was seventh, and the Latena Troupe closed.

W. D.

WINTER GARDEN

The Winter Garden held a record attendance on Monday afternoon, and no small part of the big house was due to Will Rogers' appearance who stopped the show, and could have held the stage indefinitely had he wanted to.

Griff open the bill. He is programmed as the "Bubble King," and his act consists of clever juggling with soap bubbles, and winds up with plate juggling which drew a good hand.

The Three Avollos did some xylophone playing which was not even of the average sort.

Ernestine Myers & Co., whom we have recently reviewed in these columns, offered her "Dance Creations." The act shows considerable improvement, and the first scene, which is staged and dressed in the Louis XV style, is worthy of a painting by Watteau; in this scene she did a minuet that was well executed.

Bernard and Townes breezed their way in, and began with some peppery numbers. The first was "Kill 'Em With Kindness." Bernard also accompanied at the piano. Comedy patter that drew many laughs followed, and Townes sang "When Frances Dances With Me." Bernard then played some jazzy selections on the piano, and the act finished with some lively stepping.

Will Rogers got a thunderous round of applause which lasted for over a minute and could have kept up longer had he not raised his hand ordering that the reception cease. The first thing he said was "It's a shame for a feller getting a reception like this that can't turn around and walk off." This got a big laugh and the applause started again. The gags that followed dealt with the Shuberts, politics and the president; they were funny all the way through, and very witty. He did some whirling with his lariat, and finished up with a buck dance simultaneously twirling the lariat.

This drew a round of applause that fairly crashed the house down. He was recalled several times and made a little speech of thanks calling on Al Jolson who was in the audience. Jolson took a bow. Rogers then recounted his movie experiences, and lauded the picture game sky-high.

Vinie Daly, accompanied at the piano by George Ward, started her act with an operatic aria "Vissi d'arte" from "Tosca"; the pianist then rendered a selection, and she re-entered, attired in a striking Spanish costume in which she rendered a dance drawing a big hand. She followed with a comic number, some buck and wing dancing, and for an encore she executed a rube buck dance which scored tremendously. She was a big hit.

The Lockfords are playing their third week here. This twain needs no introduction in these columns. They still remain the finest terpsichorean team Europe has sent to us in a long while.

Tom Lewis was introduced with comic slides thrown on the screen. He then entered and informed the audience that he would tell them all about the League of Nations. His monologue consisted of hokum, but was very funny hokum at that.

Lee White and Clay Smith celebrated their return from abroad and rendered a repertoire of sparkling numbers. Miss White got a cordial round of applause on her entrance. She was dressed in a gown of black georgette crepe trimmed with silver lace; her first number was a snappy one entitled "Winter Time." After this Smith entered, also getting a nice reception. Some very clever patter followed, which finished with Smith singing a comedy number entitled "I'll Try Anything Once." He then accompanied at the piano while Miss White rendered an Irish number which was excellently put over, and was followed by a dance.

The Gaudschmidts closed the bill with some excellent acrobatic feats.

R. B.

VAUDEVILLE

FORTY-FOURTH ST.

This house had an exceptionally good attendance on Monday evening, and the bill was very entertaining throughout.

Seven Musical Spillers opened the bill with some jazzy selections played on brass instruments. They also rendered selections on xylophones, and the act ended with some peppery tunes played on the trombone, cornet, clarinet and drums.

Earl Rickard, in blackface, started off with "I'm Nobody's Baby," that was well put over, getting thereby a good hand. "Don't Leave Mammy" was the next number, which was followed by some gags that were rather dry in humor. He finished with a number entitled "My Little Darling," which went over big.

Rials and Lindstrom opened in a special setting in one which was prettily draped. Rials, who is made up as a rube, entered with a bouquet for his girl. Miss Lindstrom then entered dressed in dark blue gown with hat and parasol to match. Some funny dialog followed, after which she did some acrobatic stunts on a trapeze that were well performed and applauded. Rials put over a number in good style, then did some mock ball juggling which drew many laughs. This act proved a very versatile offering and went over big.

White Way Trio, consisting of three boys full of animation, vivacity and "zip," started off with "Tuck Me to Sleep in My Tucky Home." The number in grotesque make-up rendered by two of the boys was a scream, and a number rendered by the tenor was excellently sung. The burlesqued Spanish number was a riot, and the boys finished up with some whirlwind stepping that was a knockout. All three have excellent voices and splendid personalities. They scored a big hit.

Joe Niemeyer and his girls, reviewed in these columns a few weeks ago, presented a dance revue in six scenes. His first number in officer's uniform was excellently rendered, and the dances that followed with his girls were splendidly routined. The revue terminated with a minuet rendered by Niemeyer and his girls, which was followed by some high stepping that brought the house down with applause. He made a little speech of thanks and introduced his "girls'" mothers, who danced off with their daughters. This offering represents a fine example of what dancing acts should consist of. Niemeyer and his girls were a delight.

Moran and Wiser in "The Hat Shop" followed intermission. They did some excellent hat juggling, and the comedy which was performed in pantomime was uproariously funny.

Permaine and Shelley opened with Shelley announcing that the world's greatest trapeze artist was about to perform hair-raising stunts, and owing to his highly strung nervous temperament asked the audience to kindly be silent during his performance. Permaine then entered in cutaway frock and Chaplin mustache. The trapeze stunts were burlesqued, and drew laughs galore. Permaine then played an excellent accordion selection, while Shelley played the violin. They are excellent musicians and scored tremendously.

Clark and McCullough in a revue entitled "Chuckles of 1921," and presented by Jean Bedini closed the show. The revue is in eight scenes with music by Harry Archer and book by Bill K. Wells and Paul McCullough. The first scene is "A Country Fair," and the number entitled "Hitch Your Wagon to a Star" was well rendered by Jack Edwards, Ruth Wheeler and chorus. Their lion training scene was one continuous uproar, and the rest of the revue consisted of clever hokum and well staged numbers, which were excellently rendered by a cast of good performers. Notwithstanding the excellence of this offering, we are inclined to think that a revue running one hour and fifteen minutes is much too long for vaudeville. M. R.

SHOW REVIEWS

COLONIAL

Judging by past standards, the bill this week at this theatre is more or less a disappointment to the patrons who have been enjoying unusually good bills at this house for the past month. The two-hit positions of the bill are held down by women singles, while nothing on the rest of the layout stands out for any unusual notice, with the probable exception of Franklin Ardell and his seven "wives."

Daphne Pollard's act started with a bang. Her characterization of Nancy, with her funny Bowery swagger and ill-cut clothes, struck the crowd in their funny spot, but the middle of her performance dropped to such an extent that despite her lightning start and "wang" comedy finish, she left the stage without the applause threatening to tear the roof from its foundation.

Patricola was next to closing and proved as much of a favorite as the headliner of the bill. In this spot she scored a hit of big proportions. Patricola is drifting away from the violin more and more with each performance and in time will probably do away with the instrument altogether. This is very much regretted because those who remember her in the early days still get a thrill at the sight of her in memory of the way she handled the violin.

Frank Fivek and George Jenny opened the bill with their roller-skating act, billed as the "Unusual Duo." They were unusual as far as roller-skates were concerned, but the house was noticeably shy on skating enthusiasts, resulting in very little applause for this act.

Fred Miller and Bert Capman held down the second spot with a neat little dancing act that pulled nothing out of the ordinary until the very finish, and by that time the audience had had enough of dancing. Their cross-eyed boob double dance should be done further up in the act to get their audience with them. As it is now, it's lost in the monotony that has preceded it. They took two bows and forced a third.

"A Dress Rehearsal" was another one of the things that verges on the line between comedy and lunacy; it all depends on the frame of mind you happen to be in. The story is based on the antics of a young author to produce one of his brain-childs. It is entirely burlesqued all the way through and could be made much better with the addition of a little legitimate and an ending that would let the audience know it was over. It ends right when you begin to think that the people are really going to do something in the way of a song and dance.

Billy Glason followed this with his act entitled "Just Songs and Sayings." Glason was well received, especially his Yiddish stories, though some of them were old and had been told at the house the week before.

Daphne Pollard, just arrived home after starring five years in London productions, closed the first half. We have already spoken of her.

Franklyn Ardell in "King Solomon, Jr.," his farce of 1950, opened the last half of the bill. With the assistance of seven clever women, he put over an act that fairly bubbles with laughable situations. In all fairness to the good work done by the ladies, we mention their names. They were Florence Madeira, Billie Dauscha, Jean Thomas, Beryl McCaw, Dorothy Vance, Miriam Hapgood and Virginia Davis.

Patricola next to closing came the closest to stopping the show and doubtless would have if she had cared to play more on her violin.

The Dancing McDonalds closed the bill with a dancing act that was unappreciated. The crowds were walking out and many of the clever things they did were lost in the rush for the check room. E. H.

81ST STREET

Elena Kroner, the dancing tourist, was very charming, as well as clever, and held down the opening spot. Leo Minton assisted Miss Kroner at the piano, and his forte and attack was noticeable.

Carney and Rose, in "Lost! A Husband," were not convincing in their skit, which is a lot of nonsense talk that was put over much in the ordinary style of act. The man is not up to par in his work. In the rendition of his song, he took the stage centre, and held it without moving from one spot during his whole number. The impression that he created was that he was ill at ease.

It took Marshall and Williams to get away with the honors of third place, with their comedy bit, entitled "Two Choruses." Ina Williams, the little comedienne, was a hit from the moment she appeared on the stage, and held 'em down for the whole time. The act is an argument that arises over the first number the girl sings. Henry I. Marshall, the composer, was directing the orchestra, and he aided in the argument, over whether the girl rehearsed one or two choruses. He called on the musicians, and the decision was that she had rehearsed two, while she stuck out for one. Finally, there was a walkout of the musicians, but the kind-hearted leader stuck. From that point the act, which was getting hearty laughs, began to get more, and, at the end of Miss Williams' song "Humming," the show was stopped. She does everything in the way of dancing and comedy walking, and went over with a wallop. After her exit, Marshall played over some of his first compositions, "On the 5:15," etc.

George F. Moore and Mary Jayne, from musical comedy, in a "Little O' This and a Little O' That," took six calls at the end of their offering. Moore does an exaggerated English comedian, but got over very well in spite of his misuse of the Queen's English. The girl is beautiful, and sings prettily, besides doing a little dance routine. Moore, soon grown tired of his English, tried French, and chose the "great lover" for comedy. He pronounced "lover" as "lo-var." It got across in good shape, and drew some laughs. The girl got a big hand on her song, "I Wonder Who," after which Moore does a lot of "nance" stuff that was unwarranted, and not at all amusing. Notwithstanding the poor comedy element, the act took six calls.

The feature act of the bill, "A Man of the People," starring Frederick Burton as "Abraham Lincoln," demonstrated to the audience that such an act can be condensed for vaudeville, and still give all the thrills of a big production. The act was in three scenes and an epilogue. The first scene was laid in the President's chamber, August 23rd, '64, and showed the discussion of the political fight caused by the war. The character, Stevens, was well portrayed, and got several hisses from the house. Capt. Ball is sent to Sherman, with orders to capture Atlanta. Ten days later, at the moment when Lincoln's resignation is demanded, the news comes that Atlanta has been won, and, as a result, Stevens is defeated in his plans for the Presidency. The act closed, with Lincoln shown, standing between two pillars on the White House, delivering his famed "Second Inaugural Address." The house cheered when the act was over, and the offering deserved every bit of it. A beautiful act, with all the tenseness and life that could be crowded into the allotted time.

Jean Granese, assisted by her brother Charlie, and a pianist, closed the show. Miss Granese is accomplished, and did some excellent singing. D. S. B.

NEW ACTS

(Continued on page 12)

MRS. SIDNEY DREW

Theatre—*Fordham.*
Style—*Sketch.*
Time—*Twenty minutes.*
Setting—*In "three," special.*

In her return to the stage, which is also her debut in vaudeville, Mrs. Drew plays a role quite similar to those she affected when with the late Sidney Drew she starred in pictures.

Mrs. Stuart is discovered sitting in an easy chair in the sitting room of her home, reading her favorite author, a Dr. Manheim, who is evidently a nut on "Pre-destination," and his reader is fairly well saturated with the theory. Mr. Stuart comes in, dressed for dinner, and announces that he is very hungry, but his wife doesn't seem to worry about it. She tells him that if it is Wednesday it is the cook's day off. Also, she springs the first of her pre-destination gags on him about it being "ordained a million years ago" that man should go hungry, etc. The wife rises languidly from her chair and the conversation turns to a certain Mrs. Clayton, a widow. Mrs. Stuart tells him that there is talk about him and Mrs. Clayton going about together, also that the time he went out with her he 'phoned to her telling her (his wife) that he was busy at the office. The wife doesn't take this too seriously apparently and the husband finally tells her that he was out with the other woman and that the stories are true. The telephone rings and she tells her husband that it must be Mrs. Clayton being announced as she had a man friend of hers call up Mrs. Clayton and impersonate her husband Stuart, and arrange to have Mrs. Clayton come to the house telling her that he would be all alone. Mrs. Stuart then answers the 'phone and tells the party on the other end that Mr. Stuart wishes her to come right up. She leaves the room and the exasperated husband receives Mrs. Clayton, who immediately tells the man how glad she is that they are alone, when Mrs. Stuart comes in saying that they are not alone. "I knew you were here all the time," retorts Mrs. Clayton.

As the act runs along, Mrs. Stuart drops many "millions of years ago it was ordained," etc., and the conversation, especially the words between the women, is clever and humorous. The husband meantime is restless and Mrs. Stuart proceeds with her clever work, announcing that she arranged the telephone call, etc., that brought Mrs. Clayton there. The story about the drive that Mr. Stuart and Mrs. Clayton took comes out from both parties. Mrs. Stuart goes on in her naïve manner and draws from the other woman the facts that she was corespondent in several cases, which gets the husband's goat, and finally the widow calls Stuart a "poor fish," and starts to leave. Previous to this the two almost went for another drive. Mrs. Clayton goes out and in a chiding or sour grape manner says that the taxi bill was $20, but Stuart never even kissed her. Which means that the husband is off the woman for life. The act ends with the husband saying to the wife that he was driven to the other woman, by her pre-destinationisms, etc., and she promises not to use them any more, and tells him that dinner was waiting all the time; and in the same breath springs another "million years ago," etc., and the curtain drops with the husband saying, "My God."

The sketch went over great when reviewed, the cast being good at all times. Mrs. Drew played her role perfectly. She wore a gown of black and green material, and her appearance was youthful and pleasing. The action is wholly satisfying. M. H. S.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

Cooke, Mortimer and Harvey opened the bill. Miss Harvey announces the two boys, who ride in on bicycles and play an exciting basketball game, that is all the act consists of, making it a rather peculiar number one act.

George and Rose Perry, followed with banjo selection, the twain are capable musicians on this instrument, they played a concoction of all the popular songs, and went over nicely.

Lane and Harper have a nice little offering, at the opening Miss Harper is discovered in a set representing a manicure shop, she is playing solitaire. Enters Lane, and immediately starts cross-fire conversation that was full of laughs. The girl exits to make a change, and he sang "Sunny Tennessee," he puts this number over well and Miss Lane re-entered in pretty bare back dress of black velour trimmed with gold lace. The rest of the act consisted of excellent patter, and well rendered numbers. This act should go over big with a better audience.

Billy Sharp's Revue, is an excellent offering, and has some very clever people in it. At the opening, a girl announces through a semi-opened curtain that the Revue will consist of songs and dancing, the curtain is then drawn apart, discovering a beautifully draped setting, and a jazz band plays a peppery selection. Billy Sharp then entered and announced his girls who did various impersonations of famous musical comedy stars, after which he did a dance impersonation of Pat Rooney, followed by Eddie Leonard, and Bert Williams. The act winds up with Sharp doing a rube dance, with the entire company joining. The act scored a big hit, and Sharp made a little speech of thanks.

Johnny Dooley is now assisted by two pretty girls, who sing, dance and help him all around; at the opening he holds a nutty conversation with them, and then goes into a song and dance. The curtain then arises, and in two he begins a series of mock acrobatics that were a riot.

Claudia Coleman did a series of women studies and impersonations that were very cleverly rendered.

Nick Altrock and Al Schact, the former Washington American baseball players, presented an act that was mildly funny in spots and terribly unfunny in others. They began their routine with a parody on "All By Myself," followed gags on the World's Series that didn't go over so well, and after this they sang more numbers, and the act finished up with a burlesque operatic selection that wasn't a bit funny. For an encore they did a burlesque dance on Ruth St. Denis.

Morton Jewell and Co. closed the bill with songs and cleverly routined dances.

M. R.

STATE

(Last Half)

This week's bill ran fast and the acts followed each other in quick succession to give time for the feature picture which ran for an hour and forty-five minutes.

Frankie and Mazie Hughes opened the show with one of the class acts of the bill. Opening in Colonial costumes and setting, they danced their way cleanly through their time and were applauded at the finish. The clever couple could easily hold down a position further down on the bill.

Arthur and Lydia Wilson came next. The material is good and the act got off to a good start, but slowed up in the middle. The act opens with a ballad, well rendered and then goes into a bit of talk that is not so well handled. It appeared that when the act was about half over they were through, but they came on again for a ragtime finish. The man in the act has an appealing quality tenor voice that was well liked, but he did not sing enough.

Bryant and Stewart are two young men of the Harold Lloyd type that dance a little, sing a little and tell a few gags, the points of several of which were lost in the telling. One of the team suffers in his delivery on account of his manner, which appears stilted. The greater part of the material is of the "nut" order. They took two bows.

The Seven Brown Girls, a seven piece girl jazz band, followed the boys. The act has everything necessary to put it over except experience. All of the members seemed new to each other and their playing appeared to suffer in consequence thereof. A little more work for the act will put it over as a novelty. The audience liked it immensely and three bows were taken at the end.

L. Wolfe Gilbert, the song writer, was the feature and on next to closing. He scored a hit with a number of his old song hits as well as several of the new ones. Fritzi Leyton, assisting him, also did excellently, and a plant called from the audience scored a hit all by himself. The act took four bows at the finish.

The Lunatic Chinks have an excellent closing act. With special scenery, they whizzed the act through to the tempo of circus music. Eight people are in the act, which would fit nicely on any bill.

E. H.

58TH STREET

(Last Half)

The bill for the last half at this house loses by not being properly balanced. With a little juggling a real hit could be made of this bill, but as it stands now it is tiresome to the extent that many walk out before the finish, losing an act that happens to be one of the best on the bill, but spotted where the acrobats should be.

The show opens with Louise and Mitchel, a man and woman acrobatic act, with the woman as the understander and light comedienne. She starts the act in one by singing. To get the most out of this act she should cut the song and get right down to acrobatic work and pantomime.

Ryan and Moore (man and woman) are second with a cute little singing and talking act. Both are clever in their lines, the man singing a fair song with the woman handling herself nicely at the piano. Took two bows.

Tom and Dolly Ward. A very good little sketch with songs based on the stay-at-home man and his cellar full of home brew. The material of this act is very good and handled well. Though well received, it would go much better in a better grade house. Three bows.

Polly Moran, the Mack Sennet star, came fourth. This is one of the few movie stars who have returned to the speaking stage to do more than get out and tell what they do in rainy weather around the studio. Miss Moran put over some real comedy, a little rough, but real nevertheless. The hit of the bill.

Next came one of Horace Goldin's presentations of "Sawing the Woman in Half." This is the same as the other acts of its kind and drew the usual number of "how do they do it."

Cunningham and Bennett were next to closing. This little act on the life of a newly married couple went over nicely until they appeared to force it. As a finish the man introduced himself as a song writer and proceeded to sing some of his latest.

The closing or walkout act, Mignonette Kokin and Company, should have been in number four spot. Consisting of two women and a man, they put over a dancing act that is a real novelty. Advertising characters are used for each dance, opening with the white gowned chef known to "Cream of Wheat" eaters. The people are clever and appear to have an intimate knowledge of showmanship. As a finish the Gold Dust twins do a darktown shuffle and shimmy.

E. H.

PROCTOR'S 23rd ST.

(Last Half)

Sherwin Kelly opened the bill riding on a bicycle and simultaneously rendering a number in which she revealed a pleasant voice. She then got off the bicycle, put over another number, and finished with a well routined dance. She terminated her act with some excellent feats while cycling around the stage. This is the most versatile opening act seen in quite a while—it went over big for this spot.

George and Lillian Mitchell opened in a special curtain. They started off with a number that was followed by a poorly routined dance. Mitchell then did a buck dance that drew a light hand. The woman re-entered and sang a number which was not well put over. The act ended with a Chinese number.

North and Halliday, the rube act we reviewed in these columns a few weeks ago, provided some hearty laughs. The patter between the village postmaster and the rube was uproariously funny, and, in fact, all through the act there are laughs galore. Altogether a very clever offering that went over big here.

Frederick Rolland was preceded by an unprogrammed pianist, who announced that Rolland is the chap who walked from Frisco to New York and made his first appearance on the stage at a singing contest which was held at Proctor's Fifth Avenue. He made a hit there and was booked on the circuit. Rolland then began a number off stage and entered attired in the same outfit he wore on his hiking trip. He sang "Baby Face," "Who'll Be the Next One to Cry Over You," "Old Pal, Why Don't You Answer Me?" and took several encores. Rolland has a pleasant light tenor voice, and is capably assisted at the piano.

Lanigon and Haney opened with nonsensical patter and clowning which got many laughs. The man then rendered a nutty number entitled "I'm Shy" that was a riot. Miss Haney re-entered and more nutty patter followed, which finished with a comic number. Lanigon then announced that Miss Haney give dance impersonations of Georgie White, Pat Rooney and Frisco. She acquitted herself capably in the various dance impersonations and turned out to be some little stepper. Lanigon followed with a burlesque dance impression of Kosloff. He was a scream. This act was the hit of the bill—it stopped the show.

Werner and Amoros Trio closed the bill with juggling, acrobatic leaps and clever instrumental playing. Altogether a very versatile act, intermingled with some good comedy. It held the audience to the end.

M. R.

KEENEY'S

(Last Half)

The Pesci Duo, an Italian act, dressed in the native style, opened with some singing and harp playing. The man, who is the harpist, did excellent work in opera, the classics and the more modern jazz. The act went over well and was aided by the singing of the woman. After the woman had finished her numbers the man did a jazz harp solo that was a hit, closing the offering to four bows.

Followed, in the second spot, a sketch entitled "Violets." Before the olio curtain went up women's voices were heard in harmony. In the act is a negro comedian, who did good work and had the personality that is lacking in so many. Everything he said was good for a laugh, and the laughs were legitimate though the material was old. The straight man was not so good, when compared with the rest of the cast, which was inclusive of the two girls, and the blackface comedian. One of the girls has a rather clear voice, which carried to the gallery. This girl also had a rather unusual musical novelty in the form of an ocarina, or "sweet-potato," which she played well. There is one thing that should be omitted from this offering and that is the business of the straight man in putting his hand on the leg of the girl sitting next to him. It was undue familiarity.

The Four Rubes, which is primarily a male quartette, took the hand of the evening with their songs and patter. The men are made up, with the exception of the young chap who plays the straight man, in a grotesque manner, representing the comic cartoon idea of the farmer. The patter in the main consisted of old boys and worn out gags, with a few suggestive lines, that didn't amount to anything. The songs were well picked and the harmony was great, and showed that the quartette had spent much time working up their material.

Harry Sullivan and Company, the company consisting of an attractive young lady and a broken down "Ford," enjoyed their act as much as the audience. They got 100 per cent clean laughs on their offering and every laugh was put over in a neat way. The girl has to stand the gaff of Sullivan's "tongue-lashing," but did it well.

Jack Brennan, doing a monolog, held the house to the finish of his act and got away with a nice round of applause. Brennan talks on prohibition, his girl, his mother, the present generation of young men, etc., and got away with it.

"The Lightning," which was the billing of the last act, consisted of eight Arabs, all doing acrobatics. The act closed the bill.

D. S. B.

REGENT

(Last Half)

Toyland Follies, a miniature vaudeville show, opened to a good house and did well. The little mechanical figures were almost human and behaved in a ridiculous manner. The act is run by one man and, on his appearance at the conclusion, he was received in a befitting way.

Manning and Ruby, in second place, got over well and drew an encouraging hand. The two, when reviewed as a new act a few weeks ago, were very good at the performance and showed great improvement. The act is neat and has lots of class and style. The songs have been retouched and went over big. They took an encore. The act was billed, through a discrepancy, as Manning and Davis.

Creedon and Davis, in the third place, scored a hit. The girl is a beautiful blonde and put her songs over in a tricky way that got her a big hand. Dan Creedon, with his comedy talk, consisting of exceptionally long words, got a laugh that increased in volume as the act went on. The girl has to stand the punishment of his tongue. The act divided the honors of the day with Tom Smith in the fifth spot.

The Four Gossips, also a new act, got away nicely with their female quartette. The act is using "His Big Bass Viol" now and made an impression on this house, which caters to anything musical. The act uses special scenery, and the performers are dressed very becomingly in clothes that are suitable to the type of the wearer.

Tom Smith, an English eccentric comedian, was a "wow." He carries with him a good pianist who accompanies him in the offering. It is announced by the pianist that Mr. Smith has just come in and will play in his street clothes. Smith comes on, rather incongruously dressed, and immediately gets a laugh, which is continuous throughout the performance. He is a crackerjack dancer and makes the most of his ability as a comedian in these dances. For his two encores he did a bit of mind-reading and some "ventriloquisms" that were ridiculous yet funny. He was a riot and the crowd applauded the act.

Vera Sabina and Company closed the show with some dancing. Half the audience walked out.

D. S. B.

Mark Lachman, well known Ft. Worth dramatic editor, known to all vaudevillians who have played the town, has become a member of the D. W. Griffith press staff.

JEFFERSON

(Last Half)

Kay, Hamilton and Kay opened the bill with their elaborate bouncing and acrobatic act. A huge spring and bars built above it, and a lively trio, made the act hilarious and entertaining.

Martha Troope and Company, two girls, one at the piano, have a pleasing cycle of songs and piano selections. Miss Troope sang two selections from "Sally," and one from George White's "Scandals of 1921," which is the first time we've heard those numbers in vaudeville. The girl at the piano sang a classical selection, and followed that with a solo on the piano.

Kelly and Pollock, man and woman, started out with an uninteresting line of stuff, but in the last half made up for it. Miss Pollock wore a freak costume that was very comical, and the subsequent business done with her partner as a lawyer, was good. At the close of the act she sang "Maggie Murphy," an old time number which she used to do years ago, and scored. For an encore they did a sort of Battling Kid Dugan bit, Kelly introducing Miss Pollock, etc. Miss Pollock made a short speech of thanks for the way the audience received her old number.

"Janet of France," with Chas. W. Hamp, went over great, her vivacious manner getting the audience at once. The act opens as Hamp sees her home and later her shadow is seen against the curtain of a window. She opens the window, and after the conversation agrees to invite him in for ten minutes. The conversation inside, as the act goes to three, was on the flirtation order, and he learns that she is a famous actress and she learns that he is a song writer, etc.

Jack Goldie is a black-face comedian with a style all his own and went over very good and in a manner which he well deserved. Clad in a fur coat, palm beach suit, etc., he told several stories, sang a song or two and his monologue was clever. The fur coat, he explained, was for cold audiences and takes it off or puts it on accordingly.

"Juvenility," four youngsters and four older girls, all of them versatile and clever, gave an entertaining performance, dancing, singing, musical instruments and other things. The dances were various and well done. The routine contained the usual assortment, some of them being unusual. The girl saxophone player was excellent as were the singers and the four youngsters who were given plenty to do. There were numerous bows for all at the finish.

Webb and Hall in the next to closing spot, started rather slow, but soon picked up speed. As a pair of wops, one playing the violin and the other the guitar, they put over some comedy toward the end of the act. The singing done was also good.

The Canadian Trio, excellent dancers, closed the show.

M. H. S.

125th STREET

(Last Half)

It would be hard to say whether Monte and Carlo or Marino and Verga received the most applause at the 125th Street Theatre Thursday afternoon. The latter are doing their familiar "Push 'Em Up" act, which is good for laughter every time it is presented. They had the audience tied up in knots before the act was half over, and could not make a move or say a word without increasing the tumult. If every act could kid with the orchestra as well as these two this latter feat would not be in such bad repute.

Monte and Carlo are saved by their finish. They were known up here and were greeted with applause when they first entered, but for the other numbers (musical selections on freak instruments) the clamor noticeably died down until the finish of a voice which seems to come first from one side of the stage, then from the other, from the orchestra, boxes, etc. This was so good they were compelled to give an encore, which also received a good hand, although in itself it would not have got it.

Hoen and Duprece opened with a sharp shooting act. It is rather cleverly presented and looks like the real thing, although you never can tell. Monte and Carlo stopped the show in second spot.

Adler and Dunbar presented a very amusing burlesque hypnotism bit. In spite of the fact that it is greatly overdone in vaudeville the girl's explanation of her partner's absence and injury is almost convincing. After getting rid of one or two would-be subjects, who insisted on coming on the stage she proceeded to place Mr. Dunbar in a soporific state; his imitations of various sounds and animals, as directed by her, were extraordinarily good. The turn died at the end for want of a strong finish.

Why the woman in the skit "Silence" offered by Francis X. Conlin & Co. is not given equal billing is one of the mysteries for which vaudeville must account. Bad as this is in other cases it is particularly flagrant here. The act is of the type where the woman does all the talking, the man not being able to get a word in edgewise. Even with a very good comedian in this case the "Co." deserves mention, but when over half the laughs can be attributed to the girl it is worse than ever. A substitute could handle Mr. Conlin's part much better than one could the female role.

The Toonerville Totters closed.

W. D.

VAUDEVILLE

HARRY O'CONNER & CO.

Theatre—*58th St.*
Style—*Sketch.*
Time—*Twenty-two minutes.*
Setting—*Drawing-room—"full."*

Harry O'Conner and Company consists principally of, for and by Harry O'Conner. Without him there would be no act. The theme of the sketch is older than "The Ghost in the Pawnshop," while the people who support it have little of the parts they are playing, or act as they do through sheer inability to do better.

The theme, though an old one could be made very funny to the newer generation of showgoers through a few new comedy angles that a good supporting company might put over, but even this is lost. The story is based on a dream. The son, with a self-conscious youthfulness, would teach his father (Harry O'Conner) a lesson, and at the same time marry the girl of his choice. The boy's sister was also in the marrying mood and would help her brother with the plot. The five in the company, the fifth one being the butler, then proceed to make the old man believe that he has dreamed a terrible dream about his son growing a mustache and his daughter marrying a youth, who though effeminate, wears well a pair of cream-colored trousers.

It all ends well with the two boys getting the girls of their choice. As a finish Harry O'Conner is requested by his company to sing, "On the Bowery," a song which he states he introduced.

E. H.

TOM PARRILLO

Theatre—*Jefferson.*
Style—*Musical and singing.*
Time—*Nine minutes.*
Setting—*Special drape in "two."*

In this act Tom Parrillo with his accordion strives for a Venetian effect but is not consistent in the way of wardrobe. With a lavender drape set in "two," a yellow street lamp and a prop gondola he opens to a pretty melody assisted by a young lady who sings and plays a guitar. The act runs strong until after he plays a melody of popular numbers. The young lady again appears and they go into talk that is very weak considering what has gone on before.

Following the talk they go into another number. During the chorus of this number the young lady is off to make another wardrobe change. As a finish she appears in a Spanish costume with her guitar.

If half the talk in the middle of the act were eliminated and supplanted with a song it would improve the act considerably. As the act now stands it would fill a "two" spot on an ordinary bill.

E. H.

RICARDO AND ASHFORTH

Theatre—*58th St.*
Style—*Trapeze.*
Time—*Six minutes.*
Setting—*Full stage.*

Ricardo & Ashforth (man and woman) with their present offering in the way of trapeze and athletics makes a strong opener for almost any bill. The act is opened by both being discovered hanging to a "loose rope." In this position the woman sings a song and the man does some fancy rope tricks.

The rest of the act consists principally of trapeze balancing with a finish of an "iron jaw" stunt. There is nothing done by this act that is new to vaudeville and most of it is very old to the "big top" but their style of delivery is so clean and routined so well that the audience wants to forget that they have ever seen it done before.

E. H.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

JOE NEIMEYER & CO.

Theatre—*Fourty-Fourth St.*
Style—*Dancing.*
Time—*Twenty eight minutes.*
Setting—*Specials in "one" and "four."*

Joe Neimeyer and Co., the company consisting of four nimble footed girls, who with their ability to handle their feet have also developed stage personalities that enchance their value fifty per cent, offer almost thirty minutes of dancing without a single monment that is tiresome, which is saying all that can be said for any dancing act.

Opening in one in naval officers costume Mr. Neimeyer sings a number concerning his various sweethearts to a dancing accompaniment of three of the girls. The next scene is set with an arched drop in three while four carries drops illustrating the locals of the various numbers that follow.

A girl opens this set with a cupid dance followed by two girls with the almost forgotten skirt dance. Without leaving the stage they change their costume and finish with a jazz number. A Spanish number by the fourth girl follows this and with its finish the act drops into one again.

Neimeyer, in a "Simple Simon" novelty dance covers the next minute to allow a clearance and a setting or an Egyptian dance, one of the highspots of the act. The finish is a Colonial setting with the business of showing the various dances that have become popular since the days of the "Minuet."

A glance will tell that neither time nor money has been spared in costuming and developing this act to its present state and it is no more than fair to name the four girls that do so much to put the production over, they are Margo Raffaro, Billie Maye, Madie DuFrayne and Margaret Davies. A little touch at the finish that seems to strike the audience is when after the first bow Mr. Neimeyer introduces in poetic fashion "the little mothers of the girls."

Neimeyer is doing some of the best work of his career and this, combined with his clever company, makes the act an exceptional offering.

E. H.

DOBBS AND WATKINS

Theatre—*City.*
Style—*Songs and patter.*
Time—*Twenty-two minutes.*
Setting—*In "one."*

A special drop representing the exterior of an apartment house is shown. Dobbs as the janitor appears and starts to sweep the sidewalk. A letter carrier enters leaving the mail which the janitor immediately examines and reads. He is discovered by Watkins, one of the tenants. An argument follows delivered in burlesque vein. It is hard to imagine how this would fit in real life as people naturally are very particular as to who reads their correspondence. The talk drew laughs despite the fact that it is to say the least far fetched.

The janitor then went on and related a half dozen or more of choice scandal bits regarding the various tenants in the house. The blonde upstairs with her big assortment of cousins came in for a lot of attention as well as other tenants with whose private affairs the janitor was familiar. Dobbs made his exit after this bit and Watkins sang a "Pal" song.

At the finish Dobbs returned and after more comedy talk a man enters carrying a barrel supposed to contain booze and both follow him into the cellar.

The act needs better material, more speeding up and better handling of the dialogue if better time and position are to be hoped for.

M. R.

MAGGIE LE CLAIR & CO.

Theatre—*Proctor's 23rd Street.*
Style—*Comedy sketch.*
Time—*Sixteen minutes.*
Setting—*Parlor.*

Maggie Le Clair presented a sketch entitled "The Unexpected." The plot of this act is much along the well worn-out theme of domestic trouble insofar as getting help is concerned.

At the opening the wife is discovered on a lounge reading a comic weekly and apparently thoroughly enjoying it, the husband complains that he is starved to death and would like to get something to eat; his wife comforts him by replying that a cook is expected any moment from an agency.

The rattling of a taxi is heard, and sure enough 'tis the cook, and an Irish one at that! Miss Le Clair has chosen the funniest outfit for this part; she wears a green evening dress, orange cape, and yellow hat with green ostrich feathers. The first thing she does is to faint, expecting to be revived with "liquor," but is given a glass of water instead. After this she makes inquiries about her comforts and says that she is used to taking a taxi ride every morning, and expects them to engage a car for her.

After the couple consent to all this, she begins to rule the household, and when the husband calls his friends informing them that he has a cook at last, inviting them to come over for dinner, the cook gets indignant and tells him that he dare not invite any one to dinner without her permission. After this she seats herself at the piano practicing her vocal lesson. This scene was ridiculously funny.

The cook's commandeering finally gets on the husband's nerves and he plucks up enough courage to fire her, and also makes his wife promise that she will do the cooking thereafter. When the "cook" realizes the husband's pluck she reveals her identity, turning out to be a Mrs. O'Shaughnessy, friend of the couple, who merely wished to throw a scare into their household so that the "wife" would do her cooking herself. The act winds up with Mrs. O'Shaughnessy inviting them to dinner at her home.

The act has some very funny lines, and Miss Le Clair gave a good performance as the Cook. The supporting cast of two, however, do not hold up the fast pace set by Miss Le Clair.

With better support the vehicle would do itself justice on any bill.

M. R.

WEBER, BECK AND FRAZER

Theatre—*Proctor's 23rd Street.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In "one."*

Three boys enter in one—one of them seats himself at the piano and accompanies all the way through, also singing numbers himself. They began their routine with a song entitled "California for Me," the next number was a laughing song that drew some hearty laughs and got a good hand. The chap at the piano then sang "Mammy, Weep No More," in which he revealed a pleasant light tenor voice. The other two boys followed with an Irish and German dialect number, respectively, which got some real laughs. A number entitled "La, La, La," was well rendered by the trio, they displayed lots of personality plus ability. For an encore they sang several comic parodies that were a scream.

The boys are full of animation and "pep." They should have no trouble at all in holding a number three spot at the first-class houses.

M. R.

JESS DANDY & CO.

Theatre—*Harlem Opera House.*
Style—*Comedy sketch.*
Time—*23 minutes.*
Setting—*Drawing room in "Four."*

In Jess Dandy & Co. we have a high class offering, a little different from the average vaudeville sketch, due principally to the fact that they have consistently and with reason, interwoven the three fundaments of stagecraft, comedy, pathos and music. Added to this we have the naturalness of the book and its situation of wholesome comedy. And finally, added to all this, the comedian's ability to pick the right people to help him put it over.

The vehicle was written by Jess Dandy and staged by Walter Rosemont. The latter is also responsible for the cute little melodies. The company consists of two people, Ida Stanhope and Harold Vosburgh. The story surrounds the home life of a musician who is living with his daughter and her husband, a young and struggling doctor. Most of the comedy is hinged on a $2,000 loan made to the son-in-law by the old man.

Mr. Dandy's first entrance is a fast and funny one. He rushes on frantically, waving two badly dilapidated ten dollar bills. He had left them in a drawer and a few of the white rats kept by the young doctor for medical research purposes had made a meal of them.

From here on, Dandy and the woman, go into a comedy conversation dealing with a musicale of some sort for which he is rehearsing the young couple. This is the only part of the act that is not made entirely clear. With the arrival of the doctor the couple into a little love song with Dandy playing the piano. As a finish to the song they waltz off leaving the stage to the comedian. In this spot he has inserted a comedy song called "The Bugs Nest" based on "The Love Nest." The song is well placed and well written. In this spot it almost threatens to tie up the act.

Following this, a card game resulting in an argument, where the old man threatens to leave and is promptly told to do so by the son. Dandy exits to pack his clothes and the daughter appears. Hearing what had happened they plan to keep him there against his will. When he returns burdened with his belongings his daughter induces him to sit down for a moment. While in the chair she chloroforms him and while he sleeps the couple arrange the room exactly as it was at the beginning of the card game.

When he comes to, he finds his son-in-law at the table waiting for him to pick up a hand of cards laying before him. His daughter sitting a few feet away is happily at work at her sewing. He finally convinces himself that all that has gone on before must have been only a dream. The act closes to a trio number of "Pack up your troubles in your old kit bag and smile."

E. H.

MILLER, CLINT AND GUBEY

Theatre—*Audubon.*
Style—*Acrobatic.*
Time—12 *Minutes.*
Setting—*In "Three."*

Three men, in white flannel trousers, white shirts, and black sashes after the European style. One of the men was larger than the other two and bore the brunt of the strong man stuff. They went through a fair routine of acrobatic and athletic feats, specializing on different lifting and holding feats by the strong man, who held the other two aloft, and mounted on his shoulders, etc. They have a few comedy touches here and there, and though they stall a little at the beginning of their act, go over very well and make a fair sort of opening or closing act of its kind.

M. H. S.

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PRODUCERS' LOT HARD ONE

The lot of the play producer is not any easy one. Unlike almost any other line of business or artistic endeavor, he has very few rules, very little precedent to guide him in the most important part of his profession—namely, what plays he should produce.

Never more than in this present season has this truth been brought home. Depressed business conditions serve to make theatrical producing a hazardous proposition; only the fittest plays survive. But, how is the manager to know what sort of play *is* the fittest? Shall he confine himself to the production of plays that are of the so-called standard type—the sort that are supposed to be "what the public wants"? Or shall he endeavor to bend his efforts to producing an artistic play? Shall he content himself with presenting plays that do not necessitate the outlay of large expenditures, so that he may lower admission prices and keep within the bounds of current business conditions? Or shall he devote his energies to producing something lavish, costly; lavish money on plays that will attract the playgoing public as something out of the ordinary? All this and more must the producer take into consideration.

Yet, any producer will tell you, no matter how diligently one studies the various kinds of plays in an effort to produce one that will meet with public approval, there is absolutely no way of knowing if a play will be financially successful. There is no rule of thumb which will mark one play as successful and another as a failure. In this present season we have seen plays which drew the praise of critics as being genuine artistic successes fail miserably. And we have seen some of the same quality succeed. We have seen plays which are poor in artistic quality succeed; and we have seen them fail. A play which no long-established producer will touch is produced by some chance-taking person, and it is a success. A play that is eagerly sought by all managers is produced—and it fails.

Some managers or other persons conversant with the theatre will say that a play will succeed often because it is produced at a psychological time, or because it strikes some hidden note in human nature. Possibly, but these psychological moments are never evident until after the event.

With blasé indifference some writer or other person whose opinions are considered worthwhile will say, "The good plays will succeed, but it serves the managers right when the inferior ones don't."

To quote the opinion of one manager on this particular point, "It's very easy to point out the successful shows *after* they are successful, but the man who can pick out the good ones *before* they are produced is the man I am looking for."

Answers to Queries

Vaud—Frank W. Ramza (the original Ramza), died at Atlanta, Ga., Oct. 2, 1880. He was a partner of Charles Arno. The team were with the Reilly and Wood Co. They also had a minstrel troupe, in partnership with Frank McNish.

Pit—Jas. Wesley Rosenquest was the manager of the 14th Street Theatre and of the Bijou, New York. He had been manager of Samuel Colville's Folly Co.

Sam—Henry E. Dixey played Bertie Van Loo in "The Seven Ages."

Camp—The pallbearers at the funeral of Charles B. Bishop were Frank W. Sanger, F. F. Mackay, E. H. Sothern, Daniel Frohman, Louis Aldrich, V. E. Kennedy, Joseph Wheelock and Rowland Buckstone.

X. O. M.—"A Mere Cipher" and "Hubby" were the two new comedies with which Victoria Vokes started her tour at the Arch Street Theatre, Philadelphia, under Thearle and Cooper's management.

S. L. R.—H. Grattan Donnelly wrote a farcical comedy with the title "Mamma" and it was produced at the Harrisburg Opera House. Frank Deshon and Amy Ames were featured in the cast.

X. X.—Nat C. Goodwin played the title role in "The Book Maker," a play by J. W. Piggott. The author was in the cast along with John E. Ince, Cecile Rush, Isabel Coe, Mae Durfee, and Paul Arthur.

Dale—"The Golden Widow" was an adaptation by Augustin Daly of Sardou's "Marquise," and was presented at Daly's Theatre, New York. Ada Rehan, Mrs. Gilbert and James Lewis were in the cast.

Daw—Arthur Rigby played with the Gorman Brothers Minstrels at Tony Pastor's Theatre, New York. Ada Ryman and A. O. Duncan were also there.

Mark—Ira Paine was a noted marksman who appeared in this country with the Howard Atheneum Co., also with Frank A. Robbins' Circus. He died at Paris, France, Sept. 10, 1889, and was buried in Swan Point Cemetery, Providence, R. I.

R. U.—Mme. Melba was the daughter of David Mitchell of Australia.

Nat—Frank Pilling conducted the old National Theatre, New York, for a time as "Pilling's Popular Theatre." Hebrew performances were given at the Thalia, New York, about 32 years ago.

Muse—"Theodora" was an opera by W. W. Furst, and was sung at the Tivoli, San Francisco, Sept. 16, 1898.

Sir—William Sells was the son of Allen Sells, and was a celebrated one- and four-horse rider.

Star—Francesca Redding had her own company on the road that season.

D. R.—Dockstader's Minstrels were out season of 1889-1890. Primrose and West had their own show.

M. S. S.—"The Great Metropolis" was a melodrama, which played at Proctors' 23rd St. Theatre. The cast included Harry Meredith, Wm. G. Beach, Joseph J. Holland, Harry Hawk, C. W. Couldock, Dan Leeson, Earle Stirling, M. J. Cody, Tillie Barnum, Netta Guion, and others.

Parts—Harry Leclair and Edward Leslie were with the Reutz-Santley Co., along with George Murphy, Pauline Batcheller and Carrie Wentworth.

M. L. F.—Rachel Booth was with Donnelly and Girard's Co.

Newark—H. R. Jacobs' Circuit of Theatres included houses in Reading, Paterson, Hoboken and Utica, and many other cities.

Soubrette—Alice Evans played the Telegraph girl with "A Hole in the Ground."

Black—Carroll Johnson starred in white face in "The Fairies' Well."

M. U. B.—"Ferncliff" was played by William Haworth. Rebecca Warren and Fanny Marsh were in the cast.

Athlete—"The Five A's" was the title of the Actors Amateur Athletic Association of America, with headquarters at 43 West 28th St., New York.

Pit—Trewey visited America for the first time, in 1889, opening at the Bijou Theatre, New York, with Herrmann's Trans-Atlantic Vaudeville.

S. L.—Wm. H. Crane produced "The Senator" at the Olympic Theatre, St. Louis.

Tent—Frank L. Perley was an agent for the Barnum and Bailey show, when it played in London, England.

Art—The Kendalls played Pinero's "The Weaker Sex" at the Chestnut Street Theatre, Philadelphia.

TO HONOR ACTOR SOLDIERS

Services to honor the memory of the members of the theatrical profession who made the supreme sacrifice during the war will be held on Friday, November 11, on Longacre Square by the entire membership of the S. Rankin Drew Post, American Legion, in their Armistice Day ceremonies.

This is the first public Memorial Services held for the members of the profession that gave up their lives for their country and will start promptly at 10:45 A. M. B. F. Keith's boy band of 300 pieces will open the ceremonies by playing "The Star-Spangled Banner" which will be a cue for bare heads and to remain silent for one minute.

Following this a brief address will be made by Rev. Peter E. Hoey, Chaplain of the S. Rankin Drew Post, and during the war attached to the 27th Division as Chaplain. The Chaplain will introduce E. H. Sothern, who went to France early in the war as advance representative of the theatrical profession to make arrangements for providing entertainment for the A. E. F.

At the conclusion, a squad of "regulars" from Governors Island will fire three volleys and a bugler will blow "Taps." In addition to uniformed men of the J. Rankin Drew Post and "regulars" from Governors Island a machine gun battalion from the 71st Regiment will be present.

A speakers' platform will be erected beneath the big clock at 47th and Broadway and accommodations will be made for ten thousand persons.

WYNN GETS LONDON OFFER

TORONTO, Nov. 7.—Ed Wynn and his musical concoction "The Perfect Fool" while playing in this city last week were offered a run at the Gaiety, London, by the English producer and theatre manager, Albert De Courville, who is in Canada with his "Hello Canada" revue.

HARRIS TO DO "FACE TO FACE"

A new play called "Face to Face," by Vincent Lawrence, is to be produced shortly by Sam H. Harris.

25 YEARS AGO

Marie Halton was the Princess de Savoy in "Santa Marie" at the Olympia, New York.

Victory Bateman and Howard Kyle played in "Drifting Apart" at Morosco's Grand Opera House, San Francisco.

Katie Rooney was featured at the head of "The Greater New Yorkers," including John Harding, Adelina Roattino,, Clarence Wilbur, Newell and Shevette, Murphy and Gilbert, Whitelaw and Stewart, Kelly and St. Clair, and Mattie and Pat Rooney, Jr.

"Jack and the Beanstalk," was produced at The Casino, New York, with Henry V. Donnelly, Eddie Girard, Madge Lessing, Herbert Wilke, Merri Osborne, among the cast.

Kid Lavigne defeated Jack Everhardt at the Bohemian Athletic Club, Amsterdam Ave. and Eighty-First St., New York.

John J. Quigley sang "Don't Send Her Away," with "The Sunshine of Paradise Alley" Co.

Williams and Walker were playing at Koster and Bials, New York. "Oh, I Don't Know" was one of their song hits.

Rialto Rattles

A THIRTY-NINE MINUTE ACT

Moore & Moore kept on doing more and more.

COMFORTING THOUGHT

A performer can always find applause in the dictionary.

NO MATTER—

What per cent Randall, the cartoon critic gives your act, your agent will always get ten.

THE STAGE ANNUNCIATOR SAID

"Sawing a Woman in Two Parts"—and half the audience walked out, thinking it was a short film.

A NEW YORKER

who had just been married, took his wife and her sister from the country to see "The Demi-Virgin," under the impression that it was a biblical play.

IT'S A FUNNY WORLD

Willie Collier says that he always wanted to be a reporter. Did it ever occur to him that almost every reporter would like to be Willie Collier?

CHINESE QUESTION

At the disarmament conference soon to be held in Washington the Chinese question will pop up of course. The question must be, "Why do they treat us so coolie?"

SHE KNEW HIM

While witnessing Babe Ruth's first vaudeville performance last week one lady was heard to ask another, "Is that Babe Ruth, the chap that wrote 'The Bat'?" "No," replied the other, "he was one of the original cast of the Gus Edward's School act."

TWO WELL KNOWN MAGICIANS—

Are fighting over the origination of an illusion that Shakespear hints at in "the Merchant of Venice." We note that in the cutting or sawing scene in Mr. Shakespear's play in reference to a pound of flesh, he does not tax the intelligence of his audience with the actual operation.

THE MORNING AFTER?

Who is the professional manager of a music house who has, or expected to have, an interpolated number in the show "Good Morning, Dearie," and coming down to the office after a lively night, dictated some correspondence referring to the show as "Good Morning, Judge?" This happened last Summer and on the firm's files that is the name of the show, and only recently discovered. The stenographer proved that she was in early the night before the first letter.

GETTING THE NEWS

We're walking down the avenue, with nothing on our mind—
In search of news we wander, a story we would find.
We meet an old-time actor and he tells his tale of woe.
And touches for a dime before we have a chance to go.

At the next street corner, we stop to have a chat
With a girl who once was pretty, but now is squat and fat.
She tells us of her troubles to keep the wolf away,
While we fondly thank our fate that we still draw a weekly pay.

Both these have their stories, but, of course, it isn't news,
So we travel on in search of something else besides the blues.
And then we meet a new-made star who is doing highty well,
We wonder if in years to come she'll have her blues to tell

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

GERMANY'S FILM STUDIOS BUSY ON BIG AMERICAN PRODUCTIONS

Spectacular Pictures for U. S. Presentation Under Way in Big Studios—Cost Price Less Than One-Fifth of American —Germans Upset By Invasion

BERLIN, Nov. 6.—While the film industry in the United States is almost at a standstill, American motion picture companies, notably the Famous Players-Lasky Corporation, are producing in Germany a number of great spectacular pictures for presentation in America at less than one-fifth of the price they would have cost if made in the United States.

Three big films, each heralded by their makers as the "biggest in the world," have just been completed here for American consumption. Two of them, "The Indian Tomb," and "Lady Hamilton," opened in Berlin theatres last week. The first of these was produced by the step-child of the Famous Players-Lasky Corporation in Europe, the European Film Alliance. It was directed by Joe May. The picture is highly spectacular, picturing an entire Indian city with Hindu palaces and streets, built in Berlin. If the same scenes were made in the United States they would have given employment to hundreds of people, besides the actors and supernumeraries used in the picture.

"Lady Hamilton," which was produced by Richard Oswald, has already been sold to an American concern for $177,000, or 25,000,000 marks.

Ernest Lubitsche, the director who made "Passion" and "Deception," has just completed for the company another "biggest" picture, titled "The Pharaoh's Wife," which cost 25,000,000 marks to produce. This picture, made with American money while American motion picture studios are idle, will soon be presented in New York by the Famous Players-Lasky.

While the affiliation of American motion picture concerns with the few leading companies and producers in Germany is of great benefit to those included in the deal, the greater part of the German film industry is bitter against these developments. The people and concerns outside of those involved in the affiliation have to compete with the American money lavished so recklessly—by German standards—on pictures.

The German film industry is also up in arms against the importation of American films which are flooding Europe. While in Germany itself a national law limits imported films to 180,000 meters of film a year, American films have already crowded out the German product in the territory occupied by the Allied nations, thus closing off one-fifth of Germany's film business.

The amalgamation of two of the leading German film concerns, the Universal Film Company and Decla, has brought about a depressed financial condition in the value of the stock of the new concern, due to the fact that Decla had great liabilities when taken over by the Universal. The stocks of this and other German film companies are at a low mark and much hue and cry is being raised over the danger the un-American section of the country's film industry is in from the existing conditions.

"GOLDEN MOTH" IS GOOD

LONDON, Oct. 29.—"The Golden Moth," a new musical show with melodramatic inclinations produced by Thomas F. Dawe and Austen Hurgon opened at the Adelphi Theatre last week. The book of the show is by P. G. Wodehouse and Fred Thompson and the music by Ivor Novello.

The music of "The Golden Moth" is quite melodious and the book, while of the standard plot, is amusing and has enough action in spots for a straight melodrama. The costuming, especially in the last act, is gorgeous to the extreme.

The story, which takes its name from a roadside inn frequented by crooks, concerns two bad eggs who steal the priceless jewels of the heroine. The heroine changes places with her witty maid, who is fascinated by one of the crooks under the impression that she is the lady herself. The lover of the heroine is wrongfully accused of the theft of the jewels and is apprehended by the police. In the last act, however, all ends well to the accompaniment of the music and the lavish costumes.

CHAUVE-SOURIS CO. CLOSING

LONDON, Nov. 7.—The Chauve-Souris merry-makers are to close at the Apollo Theatre here at the end of two weeks in order to make room for "Thank You, Phillips," a new play by A. L. Burke. F. J. Nettlefold is the producer. The cast includes, besides others, John Deverell, Stanley Turnbull, Judith Kyrle, Doris Lytton and Marie Illington.

"DEAR ME" FOR LONDON

LONDON, Nov. 7.—Clifford Brooke, the producer, who came here a few weeks ago to stage "Welcome Stranger," has sailed for the United States to produce the "Fair Circassian," written by Gladys Unger and K. Ardaschir. After this production has been staged, Brooke will return to England to stage "Dear Me," an American comedy.

"ARAMINTA ARRIVES" SEEN

LONDON, Oct. 28.—"Araminta Arrives," a comedy in three acts, was produced at the Comedy Theatre by Leon M. Lion by arrangement with Norman McKinnel. J. C. Snaith and Dorothy Brandon are the authors of the play. The piece had a preliminary run at the New Brighton last week. The story of the play is believed to have been adapted from a novel by one of the collaborators. The action takes place during the 1880s and the scenes are laid in the house at Mayfair near the Castle of North Wales of Countess Caroline of Crewkerne, an old Peeress.

Caroline who has been a political grandame in her day was celebrating her 81st birthday, almost unnoticed when others arrive and the complications that ensue supply much comedy. Araminta Perry is the second daughter of a poor Devonshire parson and Lady Augusta Wargrave. She is among the arrivals and a love affair concerning her is most of the story.

The very artless heroine is represented by Eileen Beldon. Lyal Swete also had a showy part which he played well. Others in the cast are: Louis Hampton, Herbert Bunston, Roy Byford, Helen Morris and others.

LUPINO FAMILY IS BUSY

LONDON, Nov. 7.—The following members of the Lupino Family occupy the roles of principal comedians this year: Lupino Lane, in "Afgar," U. S. A.; Stanley Lupino, in "Cinderella," Cardiff Empire; Barry Lupino, pantomime, Grand, Leeds; Mark Lupino, pantomime, Princess, Bristol; Wallace Lupino, "Aladdin," Olympia, Liverpool.

ACTS GOING TO AFRICA

LONDON, Nov. 7.—Frank Whitman, and Harvey and Courtenay sailed from Southampton on Friday last on the R. M. S. "Llanstephan," to fill an engagement with the African Theatres, Ltd., booked by the I. V. T. A. Ltd.

FILMS IN OPERA HOUSE

LONDON, Nov. 7.—Walter Wanger, the New York theatrical man, has leased the Royal Opera House, Covent Garden, for a season, and will convert it into a motion-picture theatre.

He intends to install a symphony orchestra and will feature noted operatic singers and concert artists on his musical program, in connection with an exhibition of feature films.

Wanger thinks that London is behind the times in picture theatres, for there are no movie palaces here that will compare with the Capitol, Rialto, Strand and Rivoli in New York. He proposes to make Covent Garden the center of film exhibition in England and to attract the best class of patronage.

LADDIE CLIFF SHOW OPENING

LONDON, Nov. 7.—A new musical extravaganza entitled, "Thanks Very Much!" the book of which is by Laddie Cliff and E. A. Illingworth, and the music by Melville Gideon, will be presented next week by the new producing company, Laddie Cliff, Ltd. The cast includes: Dorothy Maynard, Nellie Taylor, Mary Brough, the Palace Girls, Claude Hulbert, Rebla and an Arab troupe of dancers. Laddie Cliff is supervising the dances and ensembles, and Leslie Hanson is staging the book.

"DEBURAU" FOR AMBASSADOR

LONDON, Nov. 7.—Lord Dunsany's play "If," is to be withdrawn from the Ambassador's Theatre in order to make room for Granville Barker's English Version of "Deburau," by Sacha Guitry. Robert Loraine is to play the title role, and will be supported by Madge Titheradge as the heroine. The supporting cast includes Beverley Sitgreaves, Michael Sherbrooke, Thomas Weguelin, Leslie Banks, John Howell, Bruce Winston, Bobbie Andrews, and Ivor Novello.

"PHILLIPS" OPENING

LONDON, Nov. 5.—"Thank You, Phillips!" a comedy in four acts by A. L. Burke, will be presented by F. J. Nettlefold at the Apollo Theatre on Thursday, November 10th. In the cast are: Marie Illington, F. J. Nettlefold, Stanley Turnbull, Doris Lytton, John Deverell, Judith Kyrle, Paige Lawrence and Sylvia Morris. The production was staged by Wilfred Eaton.

"ONLY WAY" REVIVED

LONDON, Nov. 7.—Sir John Martin Harvey revived, at the Lyceum, last week, his first great success, "The Only Way," which was produced here twenty-two years ago. The piece is to be played nightly and Saturday afternoons, while the Wednesday and Thursday matinees will be devoted to Maeterlinck's "The Burgomaster of Stillemonde."

MUSICALIZING "POMANDER"

LONDON, Nov. 7.—A new musical version of Louis N. Parker's "Pomander Walk," has been prepared for presentation, first in New York, and afterward in London.

Mr. Lenox Pawle, son-in-law of the author, sailed on the *Adriatic* last Wednesday to produce and play in the piece. The music for this English comedy is by Hugo Felix.

BENEFIT FOR ORCHESTRA

LONDON, Nov. 7.—A successful benefit matinee was given at the Royal, Glasgow, on behalf of the Southern Syncopated Orchestra an American organization, who lost all their instruments in the sinking of the "Rowan." All the principal artists from the Glasgow theatres and music halls gave their services, and the house was crowded.

"OH! I SAY" TOURING

LONDON, Oct. 31.—Charles Ross has secured the touring rights of "Oh, I Say," from Sydney Blow, and is to send out a touring company with the piece early in December.

"THE HOTEL MOUSE" IS CLEVER

LONDON, Oct. 24.—"The Hotel Mouse," a farcical comedy adapted from the French of Paul Armont and Marcel Gerbidon, opened at the Queen's Theatre and proved to be more incoherent than most French farce comedies. The adaptation is the work of Fryn Tennyson Jesse and H. M. Harwood.

The hotel mouse in this case is a thief, a young woman, who resides with her "godfather" at a hotel in Nice. Her name is Mauricette. She enters the room of Barry Scarlet, described as one of those "nice, English boys," to filch whatever is loose and is surprised there by him. He thinks at first she is the young Californian woman, married, but alone in Nice, to whom he has been making ardent love. When he finds out her true identity he demands that she stay with him for the night as the price of his not calling the police. However, the "mouse" is virtuous and calls the police herself rather than agree. Barry then changes his mind, and hides her, and tells the police a fib about the cause for the alarm.

Barry takes the "mouse" to the villa he had rented for his hoped-for affair with the other woman. In the meantime the other woman is overwhelmed by the attentions of a Spanish gentleman, who is the partner of her husband. Unless she accedes to the Spaniard's demands he threatens to turn over to her American husband some letters which were written to her by Barry, which he has secured.

Barry is informed of her fix and the "mouse's" "godfather," quite a competent forger and thief, undertakes to solve the problem.

He forges a substitute batch of letters, which sets forth Barry as a perfect gentleman, the Spaniard as the wife-stealer and the wife as being madly in love with her husband—which she is not. The "mouse" gets into the Spaniard's room, butts him in the stomach, turns out the light, shoots her revolver out the window, and in the resultant confusion steals the original letters and substitutes the forgeries. Then the "godfather," disguised as a policeman, enters the room with the husband of the Californian young lady, and when the Spaniard gives him the forged letters, which are to expose the young wife as unfaithful, of course everything ends well for all but the Spaniard.

The "nice, English boy" marries the "mouse," even if she is a natural-born thief, and the American husband is overjoyed at finding his young wife so much in love with him.

Dorothy Minto, as the "mouse," does not handle the character well, she makes it too much that of a girl who is a thief only for the fun of it. Harry Kendall makes the part of Barry Scarlet an interesting one, although it is not one which calls for much pure motives and is consequently difficult to make attractive. Muriel Pratt, who plays the part of Laurina Co t, the young Californian wife, gives perhaps the best portrayal of any in the cast.

GETS RAILWAY CONCESSIONS

LONDON, Nov. 7.—James Wright, acting for the Association of Touring Managers, has succeeded in smoothing the theatrical railway tangle to extent of obtaining through train service for companies of over twenty. Other concessions in the way of compartments and changing of roads have also been granted by the various railroads to take effect from Nov. 1.

"WILL SHAKESPEARE" OPENING

LONDON, Nov. 5.—"Will Shakespeare," by Miss Clemence Dane, writer of "The Bill of Divorcement," is due to open very soon at the Shaftesbury Theatre. The play is the production of the Reandean Company, directed by Basil Dean.

"LINCOLN" MOVES

LONDON, Nov. 7.—"Abraham Lincoln" has been moved from the Lyceum to the Scala to make room for Sir J. Martin Harvey and company.

Vera Halair has left the cast of "Three Little Girls in Blue."

The Fooshee Sisters have been engaged for the "Pepper Pot."

Gerda Holmes, the picture actress, is to enter the grand opera field.

Albert Kaufman and Elliot Dexter left for Paris on November 2.

Ned Norton has been engaged for a new musical comedy called "Pardon Me."

John T. Doyle has left the cast of the "Cornered," the Madge Kennedy show.

Samuel White has resigned from the "Passing Show" and left the show at Buffalo.

Arthur Cross, a Boston theatrical writer, is arranging a new routine for Tommy Connors.

Donald Brian is headlining the Shubert vaudeville bill at the Academy, Baltimore, this week.

Lew Grandi succeeded Leon Vavara as pianist to Irene Bordoni in Baltimore, on Monday last

Richard Carle has been booked for a tour of the Keith houses. Direction of Harry Weber.

Edgar Allen Wolff has written a new act for Daniel Arthur, and it will be presented shortly.

Menlo E. Moore is back in his offices in suite 208, Romax Building, after a protracted illness.

William Boyd has been engaged as the new leading man for the Proctor Players, the Albany Stock Co.

George Timmerman, former house manager in Toledo, is now associated with Sam Fallow, the agent.

Leon Vavara, pianist for Irene Bordoni, has resigned from the act and is to appear in a single piano act.

Lawrence and Beasley now on the Keith circuit with their comedy offering will be seen in New York theatres.

Jack Mahoney has gone into the music publishing business for himself under the name of United Songwriters, Inc.

James Francis Sullivan has recovered from a recent sickness and is to put on, in the near future, an entirely new act.

Richard Keane, the actor, and Gladys Dudley Stone, of the Keith offices, were married October 29, at Portland, Me.

Albert Parker has gone to Switzerland to film scenes for "Sherlock Holmes," which is to be released in the near future.

Billy Rand, formerly of Rand and Gould, is now teamed with Frank West and will open on the Loew time in a new act on Nov. 17.

Bessie McCoy Davis will open at the Winter Garden week of Nov. 14. She will appear in a new act entitled "Castles in the Air."

Gertrude Coates has joined the "Greenwich Village Follies" at the Shubert Theatre and is playing the role of "The Lady from Afar."

H. B. Marinelli is planning a trip abroad for a general survey of existing conditions on the other side. He sails about the first of the year.

Harold Conway, formerly the publicity man for the Orpheum Circuit, is now connected with the publicity staff of the John Cort offices.

ABOUT YOU! AND YOU!! AND YOU!!!

Irene Bordoni is headlining the bill at B. F. Keith's, Cleveland, this week and Marie Dressler heads the Shubert bill at the Opera House.

Paul Locke, vaudevillian and dancing instructor of the Hot Springs resort, is now in charge of the revue at Marquard's Cafe, in San Francisco

Rollo Peters has been engaged to play a role in Elsie Ferguson's new play, "Varying Shores," which opens at the Hudson Theatre on December 4

John Gorman, with the Minstrel Monarchs playing in Evansville, Ind., last week, celebrated his sixty-sixth birthday on Friday, November 4.

Carl Randall and Gloria Fay have been engaged for the new "Midnight Frolic" which opens at the New Amsterdam Roof on the night of Nov. 14.

Norman Selby, known as "Kid McCoy," now in pictures, has again joined the ranks of the benedicts, and has taken his stenographer as his ninth wife.

Johnny Dooley has left the "Broadway Whirl of 1921 Company." He left the show in Memphis, Tenn., and now is in vaudeville.

Milton S. Harris, formerly with the Shuberts, is now connected with the managerial staff of the Albemarle Theatre, a Fox film house in Brooklyn.

S. Layman and Helen Kling, the dancing team, last seen in New York with George M. Cohan's "Mary," are now with "Sun Kist" in San Francisco.

Della De Vere, the vaudeville actress, has signed a six months' contract to appear in Cuban vaudeville. She is to leave for Cuba in the near future.

Chester Hoffman, formerly of the vaudeville act of Plafrey, Hall and Brown, is now doing a double novelty act with Gertrude Hughes on United time.

Nat Vincent and Blanche Franklyn, writers of the song "Pucker Up and Whistle," are doing an act over the W. V. M. A circuit, out of Chicago.

Eddie Horan, a member of the "Come Backs" vaudeville act, is out of the act on account of blood poisoning in the hand. He expects to return this week.

Sidney Blackmer has been engaged by the Shuberts to play the leading role in Clare Kummer's new play, "The Mountain Man." Rehearsal will begin soon.

Harry Rose, featured in the Cafe de Paris cabaret, is to open an act at the Colonial Theatre, November 21. Morris and Feil are managing the booking.

James Francis Sullivan, who has been ill for several months has fully recovered and is preparing to return to vaudeville in a new act which he has written.

Doraldina, the dancer, will appear at the Loew Theatres in Canada in conjunction with her picture, "Passion Fruit." She will do a series of her famous dances.

Herman Timberg is staging a big musical tabloid called "The Bridal Sweet." There will be eleven people in the cast and it will be seen on the Keith time.

Nicholas Dunaev, the Robertson-Cole and Vitagraph leading man, is to abandon the films temporarily to appear in a vaudeville act produced by Nat Gordon.

Clara Joel made her first appearance as the leading woman of Proctor's Players in Albany, last week. She played the part of "Ellen Neil" in "Common Clay."

Joe E. Brown, comedian with the "Greenwich Village Follies," has been offered a contract to play ball next season with the Cleveland, American League, club.

Josephine Drake, who plays "Maisie" in "Lilies of the Field," was made a member of the New York City Park Protective Committee, by Deputy Schaefer, last week.

Walter Rivers, a newspaper man has been appointed publicity man for the Pantages Theatre, San Francisco. He succeeds Alton Boley who resigned recently.

Rex Ingram, director of the "Four Horsemen of the Apocalypse," and his leading woman, Alice Terry, were quietly married in Pasadena on Saturday evening.

James Wittendale has resigned as house manager of the Klaw Theatre. Max Meyer, newly appointed treasurer, is acting in both capacities until the vacancy is filled.

Mme. Marie Narelle, the Irish-Australian soprano, will appear nevt Saturday evening at Town Hall in a recital for the benefit of St. John's Hospital in Long Island City.

Lennox Pawle arrived last week from London and will appear in his original role of Brooke-Hoskyn, in the new version of "Pomander Walk" which Russell Janney will produce.

Rose Roslanda and Chester Hale, of the "Music Box" ballet, will portray Pocahontas and Powhatan at the Victory Pageant to be given at the Waldorf on Armistice eve.

Marguerite Sylva has volunteered her services at the benefit of the Jewish Consumptives Relief Society, which will take place next Sunday night at the Sam H. Harris Theatre.

Claude King has succeeded Arthur Hohl in "The Fair Circassian" and Clifford Brooke is now active in charge of the rehearsals of Gladys Unger's play, at the National Theatre.

Ella Bradna, who did a horse and pigeon turn last year with the Barnum & Bailey-Ringling circus, is to open her act in vaudeville within the month, and will play the Keith houses.

Sabbott and Brooks were forced to cancel their engagement at Proctor's 125th Street last week due to the illness of Miss Sabbott. The couple, however, will finish the rest of their route.

Harry Silver, manager of the Palace Theatre, Hamilton, Ohio, had a sudden relapse following his discharge from a Toledo hospital last week and is again in the hospital seriously ill.

A. Bo-Kou, film producer and vaudeville agent, is sailing for Paris on the S. S. "Savoie," Nov. 19. He is to book foreign acts of merit in this country, and has gone abroad to select talent.

Dave Beehler, formerly of Beehler and Jacobs, and Lester Bryant, lessee of the Playhouse, in Chicago, have arranged to open a new Shubert vaudeville booking office in the Garrick Building.

Willie and Eugene Howard, Irene Franklin, George Rosener, Olga Mishka & Co., Vinie Daly, Hart Sisters, Rome & Cullen, Earl Richard and Gen. Pisano made up the Sunday concert last week at the Century.

Grace Nelson opened at the Orpheum Theatre in Kansas City last week after a six months' layoff from vaudeville due to throat trouble. She opens next week at Providence, R. I., for a tour over the Keith circuit.

Dorothy Jardon, who played at the Palace Music Hall, Chicago, last Sunday, made a personal appeal to the audience for contributions to the Salvation Army and collected $800. After a short talk, Miss Jardon went through the aisles and helped collect the money.

Jane Lowe has been engaged as leading woman in the Poli Stock Co., of Bridgeport, Conn., and opened in "Scrambled Wives" on Monday night.

Mrs. Leah May Herz, formerly wife of the late Ralph Herz, the actor, was married on Sunday to Everett Butterfield, who plays the part of Guy Pollock in "Main Street."

Jobyna Howland, the statuesque comedienne of "The Gold Diggers," is to be featured next season in "Greatness," a drama by Zoe Akin.

Grace Elliott has been engaged as leading lady of the Victoria Stock Co., of Chicago, succeeding Margaret Leonard.

Mae Moore, of the vaudeville team of Allen and Moore, has recovered from a recent operation and has rejoined the act, which opens for a tour of the Loew circuit on November 21.

Ruth Jaenette, of Norman & Jeanette, was slightly injured last week while appearing at the Lyric Theatre, Hoboken, when a trap she was working on gave way throwing her eight feet to the stage. She suffered severe bruises to her side and face. The act resumes work this week.

Emily Carson, formerly with Jerome and Carson, and Babby Bedley, formerly with one of Joe Hart's acts, have joined the Florence Lorraine sketch.

Holt and Rosedale, last season with the McIntyre and Heath show have been booked for a tour of the Shubert vaudeville circuit.

Dorothy Dodd, the phonograph singer, will return to vaudeville this week under the direction of Lew Golder. In combination with Sam Gold the act will be known as Dorothy Dodd and Sam Gold in "14-Karat Gold Songs."

Jimmie Barton & Co., Moran & Wiser, The Lockfords, Buddy Doyle, Sherman, Van & Hyman, Edna Bennett, Musical Avollos, Willie and Eugene Howard and Irene Franklin constituted the bill at the Jolson Theatre for last Sunday's concert.

Four Bards, Paul Nolan & Co., Roscoe Ails & Co., Karyl Norman, Gallagher & Shean, Moore & Jayne, Irving & Jack Kaufman, Harry Fox with Beatrice Curtis, Snoll & Vernon and Julius Lenzberg's Harmonists appeared in the Sunday concert bill at B. F. Keith's New Amsterdam Theatre.

The Four Bards, Paul Nolan and Co., Roscoe Ails and Co., the Creole Fashion Plate, Gallagher and Shean, Moore and Jayne, Irving and Jack Kaufman, Harry Fox with Beatrice Curtis and Snoll and Vernon appeared at the New Amsterdam at the Sunday matinee and evening vaudeville concert.

Vera Gordon, the "mother" in "Humoresque" who is playing the Orpheum time in the act entitled "Lullaby," was caught in the recent flood while traveling from Calgary to Vancouver, and was, with her company, sixteen hours without food. The act arrived a day late, minus their scenery and clothes, but put on the act on their street attire.

Al. Jolson, Bessie Clayton, Paul Whiteman's Band, Dauphne Pollard, Harry Fox, Van & Schenck, Carl Randal, Harry Carroll's Revue, Yvette Rugel, Gallagher and Shean, Jack Donohue, Avon Comedy Four, George McFarlane, Mosconi Bros., Wellington Cross, Wilton Sisters, Herman Timberg, Marguerite & Gill and "Babe" Ruth appeared last Sunday at the Hippodrome in a benefit matinee performance to aid the New York Foundling Hospital.

REAL BALLAD SENTIMENT WITH A FOX TROT RHYTHM

SWEETHEART

Words by BENNY DAVIS Music by ARNOLD JOHNSON

POSITIVE HIT WHEREVER PLAYED OR SUNG

EDDIE CANTOR'S SENSATIONAL HIT IN "THE MIDNIGHT ROUNDERS" NOW AT THE GARRICK THEATER, CHICAGO

GEORGIA ROSE

Lyric by ALEX SULLIVAN and JIMMY FLYNN Music by HARRY ROSENTHAL

A REAL MELODY BALLAD WITH A PUNCH

HULLY GEE! WHAT A SONG!

WHEN FRANCIS DANCES WITH M

"SAY, BO, DIS IS DE REAL GOODS FER A LAUGH"—Yours, Kate O'Connor

Words by BEN RYAN Music by VIOLINSK

THE CUTEST NOVELTY REAL LAUGH GETTING SONG EVER WRITTEN

You Can't Go Wrong With A Feist Song

LEO FEIST, Inc.
711 Seventh Avenue, New York

SPEEDY—SNAPPY—PEPPY

EVERYTHING THAT MAKES A SONG A HIT

NOBODY'S BABY

By BENNY DAVIS, LESTER SANTLY and MILTON AGER

IN A CLASS BY ITSELF

A RAG NOVELTY SONG WITH A PUNCH LYRIC JUST RELEASED

TEN LITTLE FINGERS AND TEN LITTLE TOES

DOWN IN TENNESSEE

Words by HARRY PEASE and JOHNNY WHITE Music by IRA SCHUSTER and ED. G. NELSON

BIGGEST AND QUICKEST HIT OF THE YEAR

Traveling East—Fast

WABASH BLUES

By DAVE RINGLE and FRED MERNKEN

QUICKEST HIT ON RECORD!

MELODY LANE

RECORD MFGRS. FACE LOSS OF TEN PER CENT CREDIT ON ROYALTIES

Music Men Declare That Big Demands of Reproducers Has Placed Business in Position Where the Granting of Discount on Royalty Statements Must End

The ten per cent deduction which record and roll makers have for years past been taking from the royalty statements issued to music publishers, will be wiped out entirely, if the present plan put before the Music Publishers' Protective Association goes through.

The reason for the move on the part of the music men to wipe out this deduction, which amounts to a large sum of money every year, is due to the attitude of a number of the smaller record makers, who are constantly increasing their demands that the publishers contribute to the operation of their respective businesses.

Music publishers are continually being called upon to assist the record makers in the exploitation and advertising of their business, until the time has come when the music men feel that a halt must be called.

There is a continual call for help in the way of assisting the record men to exploit and market records. Calls for advertising matter, slides, and other expensive exploitation plans are constantly being put before the music men with the request that they share in the expense of the drive.

One of the latest came last week when one of the record makers that had planned a rather extensive advertising campaign called upon the music men to assist in its financing.

This latest call resulted in a meeting of the Members of the Music Publishing Association at which the matter was carefully gone into, and the idea of wiping out the ten per cent royalty deduction which has been a practice for years considered.

There is no real reason that the deduction plan should exist as the payment of royalty to copyright owners is regulated by law which provides that for each record manufactured, the copyright owner is to be paid two cents royalty.

Early in the history of the record and roll business one of the manufacturers obtained the consent of the music men to deduct ten per cent from each royalty statement issued, to provide for damaged or faulty records. This amount, comparatively small at the time, has, with the popularity of the record, grown to an enormous figure, and with the constantly increasing calls for advertising matter and other exploitation expenses, the music men feel that it should be eliminated.

In addition to the ten per cent reduction, which for years has prevailed on the royalty statements, the General Phonograph Co., last week, made a still further reduction. In its statements issued to music men, it deducted a considerable amount for royalties which, according to the new statement, had been "overcredited."

This ran into a big figure. The Irving Berlin, Inc., statement showed a deduction of royalties on 2,800 records; M. Witmark & Son found a 2,006 reduction, Jerome H. Remick & Co., 641, and Leo Feist, Inc., 3,442.

A big protest against this was immediately made and this and other matters in connection with the record makers were responsible for the calling of a meeting of the Music Publishers' Association on Monday. A statement was made from the office of the General Phonograph Co. on Monday afternoon, however, that the "overcredited" item has been withdrawn from the statements.

It was put on originally, it was said, on account of damaged and destroyed records.

Other matters in connection with the record makers were brought before the meeting of the Association, and those familiar with music conditions are frankly stating that the day when the record makers can hope to continue the ten per cent deduction from the royalty statements is rapidly growing to a close.

REDUCING RECORDING ORCHESTRAS

The house orchestras of the mechanical reproducing companies were reduced from ten to six men last week, being one of the readjustment plans that are to be carried out by the different phonograph companies. At one time the orchestras of some of the companies averaged about 19 men; later they were reduced to 14, and have been coming down ever since. The craze for dance music is one of the reasons for the reduction, according to recording managers, who have to hire outside orchestras for this work. Another thing connected with the use of the house orchestra is that the musicians' union control the situation and there are many things to contend with such as the case where an orchestra must be paid for a certain length of time whenever sent for, and should a singer fail to show up, the orchestra must be given a certain minimum amount of work and pay, although the recording manager may simply record a stock number just to give the musicians something to do.

SID CAINE TO PUBLISH

Sid Caine, formerly manager for Jack Mills, Inc., severed his connection with that firm as a result of a sudden decision to go into the music publishing business himself. Mr. Caine's firm will be known as S. C. Caine, Inc., and their offices will be in the Exchange building in West 45th street.

Samuel Buzzell succeeds Caine as general manager of the Mill concern, which house Mr. Caine left with the best wishes of all of his former associates.

BEHAN ON VACATION

Louis Behan, head of the shipping department of The Broadway Music corporation, has left for an extended vacation in the mountains, being ordered to do so by his physician. Mr. Behan is troubled with some sort of a pulmonary disorder and is taking the vacation and much needed rest to prevent any possible serious development of any sickness.

OSBORNE WTH FISHER

BOB HARRIS STARTING

Bob Harris, former head of the recording department of the Columbia Graphophone Company, is rapidly completing his plans to enter the music publishing business.

Harris' publishing career will be closely watched by music men, as it has frequently been said by publishers that in the days when he selected the numbers to be recorded for the Columbia, he frequently told the music men how to conduct their respective businesses. Some of his favorite theories will now doubtless be put into actual practice.

"SHEIK OF ARABY" RELEASED

Waterson, Berlin & Snyder have a new number by Ted Snyder, Francis Wheeler and Harry B. Smith entitled "The Sheik of Araby," an Oriental fox-trot.

The song, released this week, is coincidental with the release of the picture version of the book, "The Sheik," which sold over two million copies. The film is being featured at both of the Famous-Players two New York first-run houses which gives the song an auspicious start.

NEW MUSIC FIRM STARTS

The Vaughan & Pryor Co. is the latest addition to the ranks of New York publishers. The new company has opened offices in the Gaiety Theatre building and will commence business with a catalogue of four numbers.

Robert S. Vaughan and George A. Norton are the heads of the firm.

MITTENTHAL OUT OF BROADWAY

Joe Mittenthal severed his connection with the Broadway Music Corporation as sales manager, and will go into the music publishing business with Mort Beck shortly. John Anderson succeeded Mr. Mittenthal as sales manager.

FLO JACOBSON RETIRES

CHICAGO, Ill., Nov. 7.—Flo Jacobson, in private life Mrs. Frank Clark, wife of Waterson, Berlin & Snyder's general western manager has retired from professional life. Mrs. Clark has been devoting her time to looking after some of her husband's business duties.

CRAWFORD IN CHICAGO

Bobby Crawford, general sales manager for Irving Berlin, Inc., is in Chicago. He plans to spend several days in the middle west city and is making his headquarters in the Berlin offices.

FLYNN WINNING CONTESTS

Jimmie Flynn is breaking records for winning song contests consecutively. He won at the Fifth Avenue Theatre and Keith's Greenpoint last week. In both he sang "Georgia Rose."

LIEBERMAN WITH WHITE

Larry Lieberman, well known in Boston music circles, is now representing Lee White, Inc., in that town. Mr. Lieberman has opened offices in one of the large Washington street office buildings.

STASNY OPENS IN SEATTLE

The A. J. Stasny Music Co. has opened a branch office in Seattle, Wash., with Frank P. Gibney in charge. Gibney was formerly connected with Jerome H. Remick & Co.

THE LEADSHEET

Arranged by M. H. S.

Once upon a time there was a music house that would not whisper the name of their latest number to any scribe for fear that it would be published and every small time act would be in after the song. "Sh-sh! Jennie Coonshouter will sing it this week." So the firm ran along and had a fair catalogue of songs that was sung almost exclusively by big time artists, who, as you know, are great friends of the publishers as long as he has the kale. But alas, alack! At the end of the year the firm discovered that the income tax collector would never bother about their returns, for there was nil in the cash register. The big time acts had all of the company's dough.

Despite reports to the contrary, most of the music publishers maintain that poor business conditions are a mere rumor as far as their firm is concerned. Jack Mills says that as long as he has a song like "Wana" going as good as it is, the wolf can't get in at his door. And through Al Cook, we learn that in 1907 when the panic was waylaying business right and left, the Witmark firm was making more money than at any time in its career. ("Love Me And the World Is Mine.") And to back up his analogy, Al says, take a look at Ernest Ball's new number, "I'll Forget You." Other publishers are equally optimistic.

In electric lights last week at Loew's State Theatre:

"I Accuse."
L. Wolfe Gilbert.

Of what, we wonder?

At a recent football game the team and cheer leaders were not the only outfits that were antagonistic. The two bands played as though they did not mean to be outdone by the other, with the result that they played and played at every opportunity. Who won? If you ask us, it sounded as though Jerome Remick & Co. won the battle of the bands.

Chris Smith is reported as being away on another vacation. This on the strength of his having worked for a whole week.

Al Jolson had a busy day Sunday, but he tarried long enough at the Friars' Club to attend the dinner given in honor of Lou Silver. He sang "April Showers," one of "Bombo's" hits, for the boys, and then went to the Hippodrome where he did a turn at a benefit performance given in aid of a foundling asylum.

Sam Levy has joined the ranks of the Uncles, a new-born nephew having accommodated Sam by putting in an appearance recently. Now it's "Uncle Sammy."

A jobber who keeps in close touch with several hundred retailers, is of the opinion that where the royalties on mechanical companies have increased over those paid in the old days, the returns from the sales of sheet music has decreased. "Music stores," he said, "throughout the country now sell piano rolls and phonograph records and people are buying more of these at the present time than they are of sheet music. Rolls and records keep indefinitely and do not get soiled as quick as

BURLESQUE

COL. SHOWS FOR THE STAR IN TORONTO

HOUSE LEASED FOR FIVE YEARS

The Columbia Amusement Company will transfer the shows of that circuit from the Gayety Theatre, Toronto, to the Star of that city in a few weeks.

The Columbia Circuit has leased the Star Theatre from Mrs. Fred Stair, for a term of five years, with an option of five more.

The Star has been playing stock burlesque this season, produced by George Walsh, but the business has not been good, due mostly to poor business conditions.

This house had been playing the attractions of the American Circuit up to last season, but that circuit cancelled the house, because the management refused to agree to new conditions. It is said that the American Circuit wanted an additional five per cent for the shows, a certain percentage of the receipts to be paid over to the show managers in American money and a new manager appointed at the house. This Mrs. Stair refused to do, and decided to put the house in stock.

A notice was posted on Monday of last week notifying the members of the company that the house would close on Saturday night, Nov. 12. It is said that the entire cast of principals with a few additions will go direct from Toronto and will open at the Trocadero, Philadelphia, to play four weeks over that circuit.

Mrs. Stair spent considerable money in redecorating the Star last Summer, both the exterior and the interior of the house. The Columbia Amusement will spend about $25,000 more.

They will re-seat the entire house, put in a new stage and fix up the dressing rooms, a ladies' reciring room will be built and the lobby of the theatre will be enlarged and made more attractive.

The house will be re-named and will be called the Empire. This house has a larger seating capacity and more stage room than the Gayety. It will be the only burlesque house in Toronto, and the shows should do big business there.

Ed. MacArdle, who is at present managing the Gayety, will take over the management of the new Empire, which will open early in December. New large electric signs will be installed in front of the house.

The Gayety, which is owned by the Columbia Amusement Company, will probably be sold.

The Gayety opened on December 9, 1907, with the Rice and Bartons "Big Gayety Company." the Mazette Troupe as an added attraction with the show. The "Girls From Happyland" was the second show to play the house. The next shows to play there were Clark's "Runaways," "Bachelor Club," and J. Herbert Mack's "World Beaters."

Tom Henry was the manager of the house. It has a seating capacity of 1,400. George W. Goulinlock, of Toronto, was the architect.

MARY McPHERSON INJURED

Mary McPherson, soubrette of the "Whirl of Girls" company playing the Gayety, Brooklyn, last week, was hit by an automobile while crossing the street in front

STOCK AT THE COMET

ST. PAUL, Minn., Nov. 5.—The Comet Theatre which is playing musical stock here produced by Eddie Gilmore, has in the cast Jimmie Parelle, Gilmore, Harry Bowers, Jack Lewis, Chubby Drisdale and Ann Owens. The house is managed by N. C. Scott. The business has increased considerably since the New Liberty closed several weeks ago. The American Circuit shows had been playing there.

CHORUS GIRL DIES

Millie Roth, a chorus girl last season with the "Million Dollar Dolls," died Oct. 19th at the Philadelphia Hospital in Philadelphia. She was twenty-six years of age at the time of her death. Miss Roth was a sister of Kitty Roth with the "Cuddle Up" Company who was with the "Million Dollar Dolls" a few years ago.

MABEL HOWARD MARRIES

Mabel Howards, soubrette of Jack Reid's "Record Breakers," was married to Lawrence Hanley, musical director of the Haymarket Theatre, Chicago, on Oct. 15th in Chicago. Miss Howard is still with the show and will remain with it this season. Hanley was a road leader with one of I. H. Herk's shows last season.

JESSIE REESE CLOSES

TORONTO, Can., Nov. 7.—Jessie Reese closed a three weeks' engagement at the Star Theatre here last Saturday, and returned to New York. Miss Reese was prima donna of the company and became quite popular during the few weeks she was here.

It is claimed that she had the best singing voice of any prima donna that has been heard at this theatre.

"BUD" WILLIAMSON IN HOSPITAL

Frank, "Bud," Williamson was stricken last week with ear trouble and rushed to Bellevue Hospital, where it was said on Monday, he was in a serious condition.

Williams was to open in vaudeville for James E. Cooper last week in an act entitled "Red Carry," but due to his illness the act will not open until he recovers.

WILLIE LANDER MARRIES

CHICAGO, Ill., Nov. 7.—Willie Lander, straight man of the Jack Singer Show, and Elsie Mills, a chorus girl of the same company, were married here today. Mrs. Lander is a younger sister of Florence Mills, formerly a principal in burlesque and now with "Irene."

OPEN WITH "LITTLE BO PEEP"

Tom McKenna and Violet Hilson will open with the "Little Bo Peep" at the Capitol, Washington, Nov. 20. They will replace R. H. Hulen and Katherine Horter. who will close with the show at the Gayety, Baltimore, the Saturday night before.

LILLIAN SMALLEY SIGNS

Barney Gerard has engaged Lillian Smalley as prima donna for his "Girls de Looks" to open at Waldron's Casino in Boston. She will replace Teddy Stowell.

KOSTER WITH PICTURE

BROOKVILLE, Pa., Nov. 7.—Chas. Kid Koster passed through here today. He is doing the advance work for the Four Horsemen. He reports big business.

WINENT WITH "GOLDEN CROOKS"

MORE CHANGES ON AMER. WHEEL

COLUMBUS AND NORWICH CANCEL

The American Circuit will, after this week, discontinue playing its shows at the Lyceum, Columbus, O.

Jack Reid's "Record Breakers" will be the last of the American shows to play that house. Business has been poor this season at the theatre and practically all of the shows have lost money.

The week will be filled in somewhere else, shortly.

Norwich, N. Y., has also been dropped for the same reason. The "Grown Up Babies" show was to play there Monday, but the company is laying off instead.

This town was tried out for a season of four weeks but proved a failnre in so far as profits are concerned.

The Norwich engagement was played during the week following Scranton, Pa., the shows appearing there on Monday; Amsterdam, N. Y., on Tuesday; Gloversville, N. Y., on Wednesday; Schenectady, N. Y., on Thursday, Friday and Saturday.

For the present the shows will go direct from Scranton to Amsterdam.

LEGION GIVES PARTY

The George Dahdender Post of the American Legion will attend the performance of the "Town Scandals" at the Columbia, Wednesday night. One hundred guests will do honors to one of their members, Chas. Fagan, one of the comedians with the show.

REPLACES "SIX FOOT THREE"

Owing to the illness of one of the members of the "Six Foot Three" with the "Keep Smiling" Company, Fletcher and Mundy, a musical act, was placed in the show Wednesday, at the Columbia for the balance of the week, booked through Ike Weber's office.

ILLUSION ACT CANCELLED

The "Sawing a Woman in Two" act has been cancelled by the owner of the "Whirl of Girls" Company for the Bijou, Philadelphia, this week. The act was to play with the show for two weeks and opened at the Gayety, Brooklyn, last week. It is said that the act did not draw well.

BOOKED FOR TROCADERO

Lou Redelscheimer booked the following for the Trocadero, Philadelphia, this week: Joe Donovan, Tom Sprague, Frank King, Peggy Rose, Elsie Berger and Margaret Haskell. These acts will play the regular three weeks that follow the Troc.

DOT BARNETT RETURNS

After a week's rest Dot Barnett returned to the cast of Kelly and Kahn's "Cabaret Girls" at the Plaza, Springfield, this week. The "Cabaret Girls" now has two advance agents ahead of the show.

JOHNSON WITH "FOLLIES" SHOW

LOUISVILLE, Ky., Nov. 17.—Jack Johnson will be the added attraction with the "Follies of New York," at the Gayety here, next week. He will remain with the show several weeks.

"TOWN SCANDALS," IS CLEVER SHOW, WELL STAGED AND COSTUMED

Irons and Clamage's "Town Scandals," featuring Ethel Shutta at the Columbia this week, is practically the same show and almost the same cast as that seen last season at this house.

This is the show the late George Clark was with and his absence can be noticed.

The show is in two acts and eight scenes, and was staged under the direction of Arthur Clamage.

Miss Shutta, a versatile and vivacious young person, has gained a little flesh since we saw her last and it improves her good looks. She is sprightly and entertaining, dances with unusual skill, works with complete ease and puts her numbers over with a punch. Her dresses are beautiful and selected with good taste.

The comedy is taken care of by Charlie Fagan, Norman Hanley and Joe Van.

Fagan is doing his "tramp" character, using a cleaner makeup than the one he used last season. Fagan is a funny little fellow and works hard. He makes a number of costume changes during the performance.

Hanley does one little bit working straight in the first scene and comes on in the second scene as a "bum." He wears a number of comedy suits. Hanley is a clever comedian and gives a good account of himself after he once starts.

Van is new to us. He does an eccentric comedy, somewhat out of the ordinary in burlesque, and is an amusing chap. His flashy clothes, go well with the character he portrays and he dances cleverly.

Little Helen Hudson was successful Monday afternoon. She is a dancing and singing soubrette, who knows how to put a number over. She is an attractive little miss, and works hard.

Ola Hudson is the ingenue. She also held up her part of the programme well. She dances gracefully and put her numbers over cleverly. Her costumes are becoming.

Jack Buckley is doing straight. He makes a fine appearance, has a good singing voice and speaks his lines well.

Corine Wilson is in the prima donna role, doing well with the numbers assigned to her. Her wardrobe is very pretty.

The chorus has been selected not alone for looks, but for singing and dancing ability. All the girls work hard and sing in the numbers as though they like it. They are beautifully costumed in dresses and gowns that are of novel design and fine taste. The numbers were well staged, and the electrical effects and scenery pleasing to the eye.

The comedy is evenly divided between the three comedians after the first scene. There are a few new bits and scenes in the show that were not in it last season.

A number of specialties are sprinkled throughout the performance that were appreciated. They were well placed.

The "vampire" number was prettily staged and worked out nicely with Buckley and eight show girls. Fagan and Hanley, came on after Buckley left the stage and worked up some fun with the girls.

Miss Shutta in her "dope" specialty went over big. Dressed as a boy, she gave an impersonation of a "dope" fiend, cleverly in song. Her acting of the part won her much applause.

Fagan and Helen Hudson in a singing and dancing specialty, did well and their endeavor was most successful.

In a classic dance assisted by the chorus, Bess Marshall offered a very pretty dance gracefully.

The orchestra bit repeated its hit of last season. Hanley as the musical director assisted by three young ladies and four men in the pit, proved good musicians. The comedians worked up a lot of comedy. Miss Shutta worked from the stage.

The Hudson Sisters in a "snow" dance in the winter scene won favor.

Buckley and Miss Wilson in a singing specialty pleased. They offered one number.

Lee and Doris in a musical act went over nicely. They play a trombone and clarionet and gave a variety of selections that easily caught on.

Fagan in his "drunk" bit was amusing and worked it up well, not overdoing the part.

Hanley and Miss Shutta did well with their talking bit and got it over, as did Fagan and Miss Shutta immediately after.

Alfredo and Silvio down near the finish of the show, went big in a musical act, one playing a violin and one the accordion.

"Town Scandals" went over well but it would not be a bad idea to have Hanley come on early in the first scene in his comedy character, instead of holding him until the next scene and a few more "hokum" bits in the first part would not be out of

DRAMATIC and MUSICAL

"GOOD MORNING, DEARIE" DILLINGHAM SHOW, IS BIG SUCCESS

"GOOD MORNING, DEARIE," a musical comedy in two acts and six scenes. Book and lyrics by Anne Caldwell, music by Jerome D. Kern. Presented at the Globe Theatre, by Chas. Dillingham, Tuesday evening, Nov. 1st.

CAST

Florrie.....Ruth Williamson
Cherry.....Lilyan White
Pat.....Patricia Clark
Margie.....Pauline Hall
George Mason.....John Price Jones
Ruby Manners.....Peggy Kurton
Madame Bompard.....Ada Lewis
Billy Van Cortlandt.....Oscar Shaw
Gimpy.....John J. Scannell
Rose-Marie.....Louise Groody
Chesty Costello.....Harland Dixon
Steven Simmons.....William Kent
Cutie.....Marie Callahan
Kirby.....Raymond Moore
Sing Lee.....Otis Harper
Hot Fat.....Irving Jackson
Lim Ho.....Edouard Le Febvre
Pierre.....Joseph Viau
Gigi.....Daniel Sparks
Mrs. Greyson Parks..Roberta Beatty
Miss Hetherington...Ingrid Zanders
Pauline.....Hebe Halpin
Dorothy.....Miriam Miller
Muriel.....Muriel Harrison
Winters.....Spaulding Hall
Sylvia, Harriet.....Darling Twins
The Sunshine Girls and Maurice and Hughes

A musical comedy carrying a punch exceeded in effectiveness only by "Sally," arrived at the Globe Theatre, creating somewhat of a sensation, so far above the average is this latest Dillingham production.

In its atmosphere and general effects the piece is strongly remindful of the successful "Sally."

The book by Anne Caldwell is really simple, the story being but fair as such stories run; the setting, however, is in excellent taste and magnificent, and, being a clean show, is really what the backbone of the theatre-going public want. The score by Jerome Kern is quite remarkable and is always pleasing. Some of the best tunes heard in years are in the score.

Among the principals Louise Groody heads the female part of the cast and has been given considerable to do. She does all that Marilyn Miller does in "Sally," and scores accordingly. Cute, dainty, graceful and with no end of energy she danced her way into the hearts of those who saw her; the audience never grew tired of her presence, but on the contrary, could not get enough of her. Gradually, by acts, Miss Groody rose from the ranks of the working classes to the elegant creature in the last act who went to the grand party.

Harland Dixon was the favorite entertainer among the male principals of the cast. The vaudeville team of Doyle and Dixon is a thing of the past, of course; and since Mr. Dixon's appearance with Fred Stone in "Tip Top," he appeared in a short vaudeville engagement with the "Sixteen Palace Girls." In his present performance he reminds one of Fred Stone himself and seems to become more like him as he goes along. One of his parts in the show is that of a dancing crook, and it is in his burlesque dance with Marie Callahan that Dixon's resemblance to Stone is most noticeable.

By this we do not mean to detract from Dixon as a first-rate dancer.

Another excellent comic is William Kent, and Ada Lewis was also highly appreciated as a comedienne. Oscar Shaw is the hero in the case, last seen here in the "Two Little Girls in Blue" show.

Maurice and Leonora Hughes, though the latter is a new partner, dance together perfectly and might have been dancing partners for years, judging by their fine performance.

They moved along in superb poetic motion and danced in a flawless manner.

And last but not least we must not forget the chorus both men and girls. An English dancing act composed of sixteen girls danced entrancingly. They were a big hit and pranced to the lively tunes supplied by Jerome Kern The "Blue Danube Waltz" and the "Blue Danube Blues" are two of the best numbers of the piece, several of which have hit qualities. "Good Morning, Dearie," will surely greet you on the signboards for some mornings to come.

MARLOWE & SOTHERN IN "TWELFTH NIGHT" ARE ADMIRABLE

"TWELFTH NIGHT," by William Shakespeare. Presented at the Century Theatre, Monday night, Oct. 31, under the direction of Lee Shubert.

CAST

Orsino.....Frederick Lewis
Sebastian.....Sidney Mather
Antonio.....Frank Peters
A Sea Captain.....V. L. Granville
Curio.....James Hagen
Valentine.....Frank Howson
Sir Toby.....Rowland Buckstone
Aguecheek.....Albert Howson
Malvolio.....E. H. Sothern
Fabian.....France Bendtsen
Feste.....Vernon Kelso
A Priest.....Jerome Collamore
First Officer.....Frank Howson
Second Officer.....Harold Webster
Olivia.....Alma Kruger
Viola.....Julia Marlowe
Maria.....Lenore Chippendale

The same old wonderful institution, Julia Marlowe and E. H. Sothern in Shakespearean roles are with us again for a four weeks' stay at the Century Theatre. They inaugurated their season here with "Twelfth Night," playing it in their usual way, mounting and casting it with their usual care. "Hamlet," "Merchant of Venice" and "The Taming of the Shrew" will be presented later on.

Of all the roles in their modest repertoire, Viola is probably more fitted to Miss Marlowe than any other. Her speech is delightful and it seems as though the blank verse written by the Bard of Avon were written expressly for her style of speech and her matchless voice. If the rest of the play and players were not up to standard (we say only "if") the theatre-goer would well be repaid with the performance of Miss Marlowe's Viola. Never was she more adorable.

Mr. Sothern's Malvolio despite its minor deficiencies was excellent. The foolish role was invested with his faultless dignity and logic; his lines were delivered in a manner all his own. Elizabethan humor was handed out plus, of course, the art of the new theatre and showmanship which is mixed with their knowledge of the old school. Much of the humor credited to Shakespeare may then be safely attributed to Sothern and Marlowe who use clever judgment both in their performance and type of play that they select to interpret.

The production itself was perfectly adequate. The cast did very well, with an occasional exception here and there. Roland Buckstone as a noisy Toby, Alma Kruger as Olivia, Lenore Chippendale was an excellent Maria, Frank Peters as Antonio, and Frederick Lewis as Orsino all deserve mention.

Altogether an admirable performance, both artists at their best. One wonders how they remain so unchanged, and how they are able to give such an excellent, uniform portrayal, and they deserve much credit.

"MAYTIME" REVIVED

The Shuberts have revived the musical comedy "Maytime" and are sending it out for a tour of the Eastern cities. It opened at the Majestic, Brooklyn, on Monday night of this week.

Eileen Van Biene and Otis Sheridan head the cast which contains the names of many who appeared in the original production.

"GOLDEN DAYS" WITH HELEN HAYES IS PLEASING COMEDY

"GOLDEN DAYS," a comedy in four acts, by Sidney Toler and Marion Short. Produced at the Gayety Theatre on Tuesday night, Nov. 1.

CAST

Betsy.....Jo Wallace
Miss Slissy.....Florence Earle
Mrs. Simmonds....Blanche Chapman
Mary Anne.....Helen Hayes
Mrs. Kirkland....Minna Gale Haynes
Felice.....Camille Pastofield
Richard Stanhope...Donald Gallagher
Trella Webb.....Ruth Harding
Elaine Jewett.....Selena Royle
Lloyd Helderson..S. Iden Thompson
William Barclay.....Robert Fiske
Pattie Ellison.....Jean May
Teddy Farnum.....Russell Medcraft
Charlie Mason...Alexander Clark, Jr.
Edgar Allen.....Justin Lees
Annabelle Greely...Minna Henderson
Florence Austin.....Marion Buckler
Walter Moore.....Wellman Parsons
Jessica Devine.....Ann Wallace
Frank Marvin.....Arthur Christian

"Golden Days" deals with debutantes, beardless youths and an occasional older character, who manipulate some of the younger set as though they were puppets. The juvenile roles are filled by folks of just the age of those whom they wish to portray, and the result is a play bubbling over with fresh youth, and charming at all times. The piece is quite clever, though the last two acts are really a war play and other parts are trite at times. Helen Hayes and Donald Gallagher as a pair of sweethearts are delightful, and the former's character, as one of the sub-deb type flitting here and there throughout the play in several different costumes, all becoming to her, was never tiresome; on the contrary, she endeared herself to the audience more and more as the play progressed.

Mary Anne, played by Miss Hayes, is the niece of a wealthy New York woman. The aunt arrives at the village of Farmdale, Connecticut, with a party of New Yorkers, just about the time that William Barclay, portrayed by Robert Fiske, and some friends also arrive. Barclay and Mary Anne were quite thick the season before, but some girl friends in the party prevail upon him to snub Mary Anne, when they tell him that she is only a waitress or hired girl at the village tea shop. The girl's aunt learns of this through the maid, Betsy, admirably played by Jo Wallace. The aunt immediately plans to back Mary Anne against the other girl in the race to win. She enlists the aid of Richard Stanhope (Donald Gallagher), and sends to New York for Lucille's best gowns. The result is that Cinderella arrives at the ball and all the young men present break their necks and fall all over each other trying to get a dance with her. Mary Anne had easily adapted herself to her new role and was wonderful. The boy who did not take her to the dance, because he heeded the other girl, was, of course, insanely jealous.

The third act finds the boys in uniform ready to leave, and some of the usual stuff took place of course. Mary Anne in the meantime displays her unselfishness by asking her aunt to help the father of the girl who was instrumental in keeping her former lover away from her. Also as the boys leave and her first love stays at home, Mary Anne begins to realize that she really loves the boy who had been playing a game with her, in order to help her capture another fellow. In the fourth and last act, which takes place at the Farmdale tea shop again, the boys have returned; the Fiske boy is engaged to the girl who Mary Anne at one time wanted to win him from; an undelivered letter is the cause of some misunderstanding between Mary Anne and Stanhope, who is momentarily expected back. In the meantime Mary has also been over-seas as a Salvation Army girl making dough-nuts for the boys. Of course things are soon straightened out when he returns and everybody is happy at the end.

Miss Hayes and Mr. Gallagher were always excellent; Jo Wallace as the impossible maid was great, and was funny with little effort. Jean May as Pattie Ellison, was another sweet young thing, who displayed more common sense than the average flapper and played her part with understanding.

"THE GRAND DUKE" WITH LIONEL ATWILL IS DELIGHTFUL PLAY

"THE GRAND DUKE," a comedy in three acts, from the French of Sacha Guitry, adopted by Achmed Abdullah, presented by David Belasco, at the Lyceum Theatre, on Tuesday night, November 1, 1921.

CAST

Grand Duke Feodor Michaelovitch.....Lionel Atwill
Michel Alexis.....Morgan Farley
Vermillon.....John L. Shine
A Servant.....H. Percy Woodley
A Hotel Page.....Edwin Dupont
Mlle. Martinet.....Lina Abarbanell
Marie Vermillon.....Vivian Tobin

David Belasco presented a play at the Lyceum Theatre last week that stands alone in its particular class, far and away from anything as yet shown this season. "The Grand Duke" is like whipped cream, delightfully frothy, light and easily digestible—in fact, a choice morsel for the most inveterate playgoer. From the very moment the curtain rises on the first act the bouyant spirit of Sacha Guitry's Parisian comedy lifts the spectator on a magic rug out of the cares and worries of every day life into the realm of graceful humor.

The first act is so deliciously satisfying that one gasps, "The next two acts will have to be mighty good to keep the standard set by this one." And they were, too

Lionel Atwill is superb in his portrayal of the Grand Duke Feodor Michaelovitch, a Romanoff exiled from Russia by the Bolsheviki. The other members of the cast are equally well-selected to play their respective parts, but even when in the background of some short scene Atwill dominates and colors the entire performance.

The Grand Duke, in straightened circumstances in Paris, plays at teaching languages to the young daughter of M. Vermillon, a ridiculously wealthy ex-plumber, who has social ambitions. Teaching music to the petite ma'mselle is Mlle. Martinet, exquisitely played by Lina Abarbanel. Mlle. Martinet is a former opera singer and one-time flame of the Grand Duke Feodor's, and when they unexpectedly meet in the mouse of Vermillon for the first time in nineteen years or so, the music teacher is overcome with pleasure—the Duke not so pleased.

The millionaire ex-plumber falls in love with his daughter's music teacher, and his daughter, roguishly interpreted by Vivian Tobin, falls in love with Mlle. Martinet's poet-son, who is introduced to the Vermillon's by his mother as a teacher of dancing aud physical culture.

The Grand Duke learns that he is the father of Mlle. Martinet's young son. With much adroit jockying and cynical comment he arranges that Vermillon marry the music teacher and Vermillon's daughter his poet-son. The understanding is deftly brought out that the Grand Duke and the Music teacher will profit from each other's company though she does marry.

John L. Shine is funny as the millionaire ex-plumber. Morgan Farley as the young poet is the young poet to the final touch.

The masterful direction of David Belasco is at all times evident. No detail, no matter how apparently trivial, is overlooked. "The Grand Duke," no matter what its future, is a credit to all concerned in its presentation.

VAUDEVILLE BILLS For Next Week

B. F. KEITH'S EXCHANGE

NEW YORK CITY

Palace—Victor Moore & Co.—Henry Santry & Band—Harry & Anna Seymour—Jack La Vier—Craig Campbell—Babe Ruth—Elizabeth Brice & Co.

Riverside—Casting Mellos—Greenlee & Drayton—Richard Kean—Haward & Sadlier—Venita Gould—Else & Paulson—Billy Glason—Singer's Midgets.

Colonial—Lauri De Vine—Lew & Gene Archer—Lewis & Dody—George Jessel—Geo. McFarlane—Harry Langdon—Ruth Roye—Davis & Pelle.

Alhambra—Unusual Duo—Dave Roth—Owen McGivney—Patricola — Dress Rehearsal — McConnell Sisters—Harry Fox & Co.—Dancing McDonalds.

Royal—Frank Brown—Frank Stafford—Fisher & Gilmore—Sophie Tucker—Will Mahoney—Allan Rogers & Co.—Bert & Betty Wheeler.

Hamilton—Kenny & Hollis—Elsa Ryan & Co.—Billy Glason—Juliet—Kramer & Zarrell.

81st Street—B. A. Rolfe & Co.—Jas. J. Morton—North & Holliday—Burk & Durkin—Mason & Shaw—Mme. Herman.

Broadway—Geo. & Ray Perry—Harry Cooper—Frank Dobson & Sirens—Wilson Bros.—Julietta Dika.

Coliseum (First Half)—Miss Ioleen—Harry Carroll Revue. (Second Half)—Mary Marbel & Co.—Miller & Anthony—Bert Fitsgibbons—Edith Clasper & Boys.

Franklin (First Half)—Clown Seal—Maude Allen—The Miracles—Lane & Byron—Two Little Pals. (Second Half)—Sidney Philips—C. & F. Usher.

Fordham (First Half)—Paganna—Mary Marble & Co.—Miller & Anthony—Bert Fitzgibbons—Edith Clasper & Boys. (Second Half)—Miss Ioleen—Jess Doody & Co.—Harry Carroll Revue.

Jefferson (First Half)—Johnny Burke—Crisp Sisters. (Second Half)—Edna Dreon—Stephens & Bordeaux—Two Little Pals—Elsie La Bergere.

Regent (First Half)—May Girls—C. & F. Usher. (Second Half)—Paganna—Kenny & Hollis—Crisp Sisters.

BROOKLYN

Orpheum—Loyal's Dogs—Raymond Bond—Tom Smith—Bessie Clayton—Fritzi Scheff—Royal Gascoines—Avon Comedy Four.

Bushwick—La Dora & Beekman—Irving & Jack Kaufman—Claude & Marion—Gallagher & Shean—The Creightons—Burns & Freda—Millership & Gerard.

Flatbush—Francis Pritchard—Sig. Friscoe—Four Mortons.

Boro Park (First Half)—Elsie La Bergere—Kenny & Hollis. (Second Half)—Lane & Byron.

Far Rockaway (Second Half)—Bessie Clifford—Rubeville—Johnny Burke.

BALTIMORE

Maryland—Stephens & Hollister—Arman Kaliz—Daisy Nellis—Haig & La Vere—Bobbe & Nelson—Chong & Moey—Mme. Besson & Co.

BOSTON

Keith's—Seale—Wm. & Joe Mandell—Yvette Rugel—Franklyn Ardell—Eddie Leonard.

BUFFALO

Shea's—John & Nellie Ohlms—Pearson, Newport, Pearson—Bobby Pender Troupe—Weaver & Weaver—Bert Walton & Co.—Trixie Friganza.

CINCINNATI

Keith's—John Steel—McDonald Trio—Frank Gaby—Young America—Bradley & Ardine—Jas. & Ete Mitchell—Emerson & Baldwin.

CLEVELAND

Hippodrome—Murray Girls—The Flivertons—Joe Cook—Alexander Bros.—Scotch Lads & Lassies—Corradini's Animals.

COLUMBUS

Keith's—Samsone & Delilah—Foley La Tour—Clayton, White & Co.—Handers & Mellis—Wilson Aubrey Trio.

DETROIT

Temple—Langford & Fredericks—Jed Dooley & Co.—Harry Watson & Co.—McFarlane & Palace—Arthur West—La Palerica Three—Bailey & Cowan—Franklyn, Charles & Co.

ERIE

Colonial—Joel, Jack, George—Larry Harkins & Co.—Frank Wilcox & Co.—Faber & McGowan—Althea Lucas & Co.

GRAND RAPIDS

Empress—Jane & Miller—Edwin George—Profiteering—Dolly Kay—Marg. Stewart & Co.

HAMILTON

Lyric—Johannys—Frozini—Tango Shoes—Three Lordens.

INDIANAPOLIS

Keith's—Pierce & Goff—Shadowland—Silber & North—Watson Sisters—Bert Baker & Co.

JOHNSTOWN

Florence Brady—Walmsly & Keating—Adolphus & Co.

LOUISVILLE

Mary Anderson—W. C. Kelley—Seven Bracks—Clara Howard—Van Cleve & Pete.

LOWELL

Keith's—Powers & Wallace—Rudell & Dunigan—Binns & Grill—Raymond Wilbert—McLellan & Carson—M. P. Miller—Harry Hayden & Co.

MONTREAL

Princess—Furman & Nash—Solly Ward & Co.—Mrs. Hathaway Turnbull—Rolf's Musical Revuette—Dooley & Sales—Juggling McBanns.

PHILADELPHIA

Keith's—Taylor, Howard & Taylor—Le Bernicia—Leo Beers—Parlor, Bedroom & Bath—Healey & Cross—Lew Dockstader—Creole Fashion Plate.

PROVIDENCE

Keith's—Bellis Duo—Dotson—Harry Delf—Leipsig—Paul Decker & Co.—Chas. Olcott & Mary Ann—Ivan Bankoff—Roy and Arthur—Grace Nelson.

PITTSBURGH

Davis—Mantell & Co.—Ben Welch—Billy & Eddie Gorman—Caites Bros.—Cressy & Dayne—Bevan & Flint.

Sheridan Square—Bobby Heath & Sperling—Spoor & Parsons.

PORTLAND

Keith's—Kranz & White—Val & Ernie Stanton—Dell & Gliss—Sawing a Woman in Two—Henry B. Toomer & Co.—Gertrude Morgan.

QUEBEC

Auditorium—Dora Hilton & Co.—El Cleve.

ROCHESTER

Temple—Daly, Mack & Daly—Rae E. Ball—Chic Sale—Bernard & Garry—W. & H. Brown—Ames & Winthrop—Meehan's Dogs—Hobson & Beatty.

SYRACUSE

Keith's—Jack Hanley—Jean Granese—Musicland.

TORONTO

Shea's—The Balliots—Clinton & Rooney—Bessie Rempell & Co.—Vincent O'Donnell—Dale & Burch—Ford Sisters Band—Herchell Henlere—Herman & Shirley.

Hippodrome—Flo Ollie Walters—The Love Shop.

TOLEDO

Keith's—Burns Bros.—Perrone & Oliver—Ruth Budd—D. D. H.—Dummies—Jim & Betty Morgan.

WASHINGTON

Keith's—Herbert & Dare—Hope, Eden & Co.—Ray Raymond & Co.—Dufor Boys.

YOUNGSTOWN

Hippodrome—Camilla's Birds—Willie Solar—Reynolds & Donegan—Josephine Victor & Co.—Spencer & Williams—Vaughn Comfort.

ORPHEUM CIRCUIT

CHICAGO

Palace—Four Marx Bros.—Bronson & Baldwin—Sallie Fisher—Rolls & Royce—Bill Robinson—Low, Feeley & Stella—Garcinetti Bros.

Majestic—Valeska Suratt—Eddie Ross—Olson & Johnson—Toto—Jimmy Lucas—Dave Harris & Syncopators—Fink's Mules—Jim McWilliams.

State Lake—Hal Skelly & Co.—Dress Rehearsal—Miller & Mack—Lady Sen Mei—Davis & Darnell—Sully & Houghton—Mr. & Mrs. Jimmy Barry.

DENVER

Orpheum—Little Johns—Aileen Stanley—Hughes Musical Duo—Bowers, Walters & Crocker—Adler & Ross—Wood & Wyde—Wallace Galvin.

DES MOINES

Orpheum—Ford & Cunningham—Barbette—Wilbur Mack & Co.—Sampson & Douglas—Spic & Span Revue—Nihla—Marie Dorr.

DULUTH

Orpheum—Jordan Girls—Jean Adair & Co.—Lyons & Yosco—Ed Janis Revue—Flanigan & Morrison—Scanlon, Deno Bros. & Scanlon—Lucas & Inez.

EDMONTON AND CALGARY

Orpheum—Ed E. Ford—J. Rosmond Johnson—Muller & Stanley—Dugan & Raymond—Moody & Duncan—Lose & Sterling—May Wirth & Co.

PORTLAND

Orpheum—Vera Gordon—Joe Bennett—Chas. Harrison & Co.—Toney & Norman—Maurice Diamond—Bobbie Gordone—The Rios.

KANSAS CITY

Orpheum—Henry & Moore—High Low Brow—Watts & Hawley—Dorothy Jardon—Sharracks—Taxie—Beeman & Grace.

Main Street—Beeman & Grace—Toney Grey & Co.—Gibson & Corelli—Juda Trio—La France & Harris—Flashes—Palenberg Bears.

LINCOLN

Orpheum—Bushman & Bayne—McKay & Ardine—Bennett Sisters—Neal Fabell—Carleton & Ballew—Juggling Nelsons—Quixey Four.

LOS ANGELES

Orpheum—Helen Keller—Dooley & Storey—Jack Rose—Margaret Ford—Van Cellos—Gautier's Toy Shop—Swift & Kelly—The Cansinos.

MEMPHIS

Orpheum—Cameron Sisters—Wm. Gaxton & Co.—Sidney Grant—McGrath & Deeds.

MILWAUKEE

Palace—Gus Edwards' Revue—Sandy—Garcinetti Bros.—Tom Patricola—David Saperstein—Fisher & Lloyd—Connor Twins.

Majestic—Gertrude Hoffman—Jack Inglis—Rome & Gaut—Norton & Nicholson—Wanzer & Palmer—The Rectors.

MINNEAPOLIS

Heneflin—Therleries' Circus—Flanders & Butler—Warren & O'Brien—Madame Ellis—Yip Yap Yaphankers—Moss & Frye.

Orpheum—Sarah Padden—Clarmont Bros.—Ona Munson—Edith Clifford—Worden Bros.—Frawley & Louis.

NEW ORLEANS

Orpheum—Marion Harris—King & Rhodes—Williams & Wolfus—Joe Browning—Finlay & Hill—Pedestrianism—Mabel Burke—Sultan.

OAKLAND

Orpheum—Whiting & Burt—Clifford & Johnson—Anderson & Yvel—Bob Hall—Follis Girls—Anderson & Graves—Michon Bros.—Servais Le Roy.

OMAHA

Orpheum—Millard & Marlin—York & King—Sammy Lee & Lady Fr.—Nanon Welch & Co.—Gautier's Bricklayers—Clifford Wayne Trio—Lillian Shaw.

ST. LOUIS

Rialto—Blossom Seeley—Butler & Parker—Gordon & Rica—Four Camerons—Adams & Burnett.

Orpheum—Julian Eltinge—Mehlinger & Meyers—Eleanor & Williams—Millicent Mower—Adelaide Bell—Hugh Herbert—Wm. Hale & Bros.

SACRAMENTO AND FRESNO

Orpheum—Pearl Regay & Band—Indoor Sports—Schults' Mannikins—Adams & Griffith—Moran & Mack—East is West—Dance Fantasies.

SALT LAKE CITY

Orpheum—Carlyle Blackwell—Bob La Salle—Geo. & Mae Lefevre—Mel Klee—Marjorie Barracks—Harry Conley & Co.—The Gellis.

SIOUX CITY

Orpheum—Monroe Bros.—Shelton Brooks—Clark & Bergman—Morris & Campbell—Marlett's Manikins—Coley & Jaxon—Lou & Fay Durbyell—Alf Repan—De Haven & Nice—Melody Dance—Gibson & Conelli.

SEATTLE

Orpheum—Kittie Doner & Co.—Marshall Montgomery—Kramer & Boyle—Mary Haynes & Co.—Silvia Loyal & Co.—Jack Joyce—Ritter & Knappe—Mrs. Gene Hughes.

ST. PAUL

Orpheum—Johnny Josefson—Joseph Bernard—Frank Farron—Four Lamy Bros.—Riggs & Witchie—Kellam & O'Dare—Demarest & Collet.

VANCOUVER

Orpheum—Santos Hayes Revue—Brown & O'Donnell—Mattylee Lippard—Stone & Hayes—Ben Beyers—Marshall Montgomery.

SAN FRANCISCO

Orpheum—Lee Children—Billy Arlington & Co.—Ed Morton—Kara—Wm. Ebs—Avey & O'Neil—Ollie Young & April—Corine Tilton Revue.

WINNIPEG

Orpheum—Joe Howard & Clark—Al & F. Stedman—Frank & M. Britto—Tim & K. O'Meara—Jack Kennedy—Margaret Taylor—Claude Golden.

F. F. PROCTOR

Week of November 7

NEW YORK CITY

Fifth Avenue—Glad Moffat—Two Little Pals—Joe Laurie, Jr.—Danse Voyage—Heras & Wills—Cresey & Warren—Belle Latonis Troupe—Thornton & Crawford. (Second Half)—Vic Moore Co.—Sig Friscoe—Ethel McDonough—Chas. Ahearn—Doyle & Cavanaugh.

125th St.—Musical Hunters—Miller Anthony—Lane & Harper—Donovan & Lee—Bernice Le Berr & Co.—Goodwin & Bowman. (Second Half)—Sam Wright—Mack Co.—Wilson & Adams—Lloyd & Ruben—Meredith & Ebenezer.

23d St. (First Half)—Dorothy Dah—Murray Missen Co.—Wilbur & Adams—Oscar Loraine—Virginia Romaine—McWalter & Tuson. (Second Half)—Woodbridge & Cooper—Dunbar & Turner—20th Century Revue—Beaumont Sisters Co.—Toyland Follies.

58th St. (First Half)—Sam Wright—McCarthey & Marron—Mack & Brantley—Pefk & Parsons—Thistle Revue. (Second Half)—Musical Hunters—Samuel Calvin—Redford & Winchester—Hilda Lachman—Arabian Nightmare—Howard & Lewis—Hilo & Hughes.

ALBANY

(First Half)—Fred & Al. Smith—Chadwick & Taylor—Story & Clark—Espe & Dutton—Weaver & Waser. (Second Half)—Raymond Wilbert—Harry & Kelly—Smith & Barker—Four of Us—Redmond & Wells.

ELIZABETH

(First Half)—Turner & Grace—Cunningham & Bennett—Richard Carle Co.—Leavitt & Lockwood. (Second Half)—Lady Oga Towaga—Pistel & Johnson—Kitty Francis Co.—Thornton, Flynn Co.—Little Jim.

MT. VERNON

(First Half)—Francis Pritchard—20th Century Revue—Lloyd & Ruben—Ed Lee Wroth Co.—Paul & Mae Nolan—Josie Heather Co.—Edna Dreon Co. (Second Half)—Wm. Hallen—Dance Voyage—Altrock & Scharth—Kluting's Animals.

PORCHESTER

Harriet Burt Co.

NEWARK

(First Half)—Frank Dobson—Victor Moore Co.—Tyrell & Mack—Eretta Troupe—Altrock & Scharth—Doyle & Cavanaugh—Lord & Miller—Ruby Norton Co. (Second Half)—Joe Laurie, Jr.—Babcock & Dolly—Two Ladellas—Shireen—Wm. Seabury & Co.

SCHENECTADY

(First Half)—Broderick & Bryan—Rowland & Meehan—Thos. Ryan Co.—Newhoff & Phelps—Wm. O'Clare Co. (Second Half)—Lorimer & Hudson—Brent Hayes—Annabelle.

TROY

(First Half)—Raymond Wilbert—Harry & Kitty Kelly—Lillian & A. Roth—Four of Us—Pearson, Newport & Pearson—Redmond & Wells—Princeton Five. (Second Half)—Fred & A. Smith—Chadwick & Taylor—Evelyn Phillips Co.—Story & Clark—Weaver & Weaver—Robinson's Baboons.

B. F. KEITH VAUDE. EX.

Week of November 7

NEW YORK CITY

Harlem Opera House (First Half)—Sawing a Woman in Two—Babcock & Dolly—Toyland Follies—Evans & Dean—John Jass & Co.—Burke & Durkin. (Second Half)—Sabbott & Brooks—Primrose, Semon & Co.—Hollis Quintette—Resista—Godfrey & Henderson—Joe Roley Co.

ALLENTOWN

(First Half)—Pollard Sisters—Gildea & Jafola—Geo. Alexander Co.—Heath & Sperling—Crisp Sisters Co. (Second Half)—Black & O'Donnell—Gallatti & Koken—Frederick Roland—Wife Hunter.

AMSTERDAM

(First Half)—Bud & Jessie Grey—Brent Hayes—Anderson & Burt—Marino & Verga—Evelyn Phillips Co. (Second Half)—Broderick & Bryan—Lilian & Roth—Combe & Merine—Princeton Five.

BRISTOL

Nat Burns—Allen & Cantor—Walton Duo—Billy Devere—Selbini & Grovini.

BROWNSVILLE

Bud Loraine—Ernie & Ernie—Oliver & Nerrat.

BINGHAMTON

(First Half)—Lampinis—Joe Hurl—Maurice Samuels—Flo & O. Walters—Five Kirksmith Sisters—Lawrence & Beasley—Amaranth Sisters Co. (Second Half)—Hamlin & Mack—Spirit of Mardi Gras—Witt & Winters.

BOSTON

Boston—Sherman & Rose—Walsh, Reed & Walsh—Archer & Belfor—Frances Kennedy—Erford's Oddities.

Scolley Square—Beaggy & Clauss—Danny Simmons—Charles Keating Co.—Jones & Cavanaugh—Edith Clasper Co.

Howard (First Half)—Kennedy & Kramer. (Second Half)—Mason & Gwynne—Claude & Marion.

BANGOR

(First Half)—Le Clair & Sampson—Bell & Baldwin—Mark Hart Co.—Charles Martin—Samaroff & Sonia—Australian Woodchoppers. (Second Half)—The Faynes—Harry Sykes—Canaris & Cleo—Jones & Jones—Fields & Fint—Three Regals.

BROCKTON

(First Half)—Matus & Young—Murphy & White—Angel & Fuller—Roy & Arthur. (Second Half)—Lonna Madelina—Arthur Astill Co.—Sully & Kennedix—Six American Belfords.

CLARKSBURG

Hamilton & Bradbury—Hobson & Beattie—Guilfoyle & Lang—Mallia Bert Co.

CANTON

Moll Bros.—Mitchell & Stone—Melody Six—Carson & Kane—Bessie Browning—Jack George.

CHESTER

(First Half)—Joe Deller—Elsie Williams Co.—Harry Breen—Stanley & Wilson Sisters. (Second Half)—Helen Moretti—Rucker & Winifred—Tom Smith Co.

CAMBRIDGE

(First Half)—Dupree & Dupree—Lonna Macenzio—Henry B. Toomer Co.—Sully & Kennedy—Dancing Shoes. (Second Half)—Bell & Eva—Green & Burnet—Grave & Demonde—Lowen & Prince—Mason & Cole.

EASTON

(First Half)—Laypo & Benjamin—Black & O'Donnell—Galletti & Koken—Frederick Roland—Wife Hunter. (Second Half)—Pollard Sisters—Gildea & Jafola—Geo. Alexander Co.—Heath & Sperling—Crisp Sisters Co.

ELMIRA

(First Half)—Witt & Winters—Jerome & Albright—Spirit of Mardi Gras. (Second Half)—Walman—Lampinis—Oh You Butler—Rule & O'Brien—Walter Manthey Co.

FITCHBURG

(First Half)—Stewart & Harris—Prince Ilma Trio—Joe Armstrong—Princeton & Watson—Six American Belfords. (Second Half)—Dupree & Dupree—Kelso & Lee—Columbia & Victoria—Bowman Bros.—Dancing Shoes.

FALL RIVER

(First Half)—Dell & Gliss—Arthur Astil Co.—Bowman Bros.—Mason & Cale. (Second Half)—Sherman & Kelly—Payton & Ward—Murphy & White—Robert Reilly Co.

GREENSBURG

(First Half)—Ernie & Ernie—Dixie Hamilton—Bud Snyder Co. (Second Half)—Hamilton & Bradbury—Al & A. Knight.

GLOVERSVILLE

Selbini & Royer—Jay Regan—Maurice Samuels Co.

HOLYOKE

(First Half)—Arthur & J. Keeley—Allan & Cantor—Conlin & Glass—Roy La Pearl—Weber & Ridnor. (Second Half)—Held & Adams—Block & Dunlop—Tom Kelly—William Weton Co.

HARRISBURG

(First Half)—Harry De Coe—Jason & Harrigan—One on Aisle—Cahill & Romaine—B. A. Rolfe. (Second Half)—Rose & Dell—Rickford & Roberts—Alf Grant—B. A. Rolfe.

HAZELTON

(First Half)—Helen Miller—McConnell & West—Green & Lafell—Ross & Dell. (Second Half)—Tenny & Allen—Devoy & Dayton—Geo. P. Wilson—Jack Levy & Girls.

HALIFAX

(First Half)—Ruscelli—Kane & Grant—Kaufman & Lillian. (Second Half)—A. H. Wilson.

HAVERHILL

(First Half)—Evans & Massard—Murphy & Lockmar—Tom Kelly—Russell & Hayes. (Second Half)—John & J. Olms—Geo. Stanley Sisters—Primrose Trio—Eugene & Finney.

ITHACA

Lee & Lawrence—Alma Nielson—Flo & O. Walters—Amaranth Co.

JAMESTOWN

(First Half)—Hart & Helen—Rule & O'Brien—Earth to Moon. (Second Half)—Artistic Treat—Jerome & Albright—Five Kirksmith Sisters.

JERSEY CITY

(First Half)—Lanigan & Haney—Ashley & Dorney—Chas. Ahearn Co.—Hollis Quintette—Meredith & Snoozer—Mimic World. (Second Half)—Miller & Anthony—Melnotte Duo—Burke & Durkin—Donovan & Lee.

JOHNSTOWN-PITTSBURGH

P. George—Dorothy Doyle—Crane, May & Crane—Chandon Three.

(Continued on page 25)

Davis and Williams

WITH SHUFFLE ALONG CO.

FEATURING UNCLE TOM, OLD BLACK JOE AND TRAFFIC COP

Kelly and Johnson

NOW PLAYING

THE LOEW CIRCUIT

Direction AMOS PAGLIA

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GET ME DOING JANITOR HIGGINS AND OTHER THINGS WITH PUSS PUSS COMPANY

STAR, BROOKLYN, THIS WEEK — EMPIRE, HOBOKEN, NEXT WEEK

MAE SMITH

SOUBRETTE — HENRY P. DIXON'S BIG REVIEW

PRIMA DONNA, WHO CAN SING, TALK AND WEAR GOWNS **EVELYN PRYCE** WITH JAZZ BABIES

BOBBY GORE

STRAIGHT MAN, DOING A LEGMANIA DANCE — WITH BIG REVIEW

JOHNNY BELL

THE ONLY AND ORIGINAL DANCING CHINK. WITH JACK SINGER'S BIG SHOW

PRINCESS LIVINGSTON

INGENUE SOUBRETTE — GROWN UP BABIES

VIOLA SPAETH BOHLEN

TOE DANCING SOUBRETTE. — SECOND SEASON WITH PUSS PUSS

ARTHUR STERN

STRAIGHT MAN — GROWN UP BABIES

WHEN PLAYING THE STAR OR CASINO THEATRES STOP AT

Dondero's Theatrical Place

High class rooms with running hot and cold water. Mrs. Frankie Dondero, formerly Vivian Young, proprietress. 159 Lawrence Street, near Fulton, Brooklyn. Moderate rates. Homelike.

ARTHUR PUTNAM

WITH ARTHUR PEARSON'S "BITS O' BROADWAY." EMMETT CALLAHAN, MANAGER

FRED HARPER

DOING COMEDY AND ACROBATIC DANCING — WITH JIMMY COOPERS "BEAUTY REVUE"

JIMMY RAYMOND

Singing, Juvenile, Also Characters, Doing Specialty with Hurly Burly — Thanks to Joe Wilton

RALPH SINGER

SINGING, WHISTLING, DANCING JUVENILE WITH JEAN BEDINI'S TWINKLE TOES
Direction—HARRY BESTRY

BESSIE PARDUE'S HIGH STEPPERS

With Jean Bedini's "Chuckles of 1921" Shubert Time and Jean Bedini's "Peek-a-Boo" Third Season. Columbia Circuit

ANNA THORNTON

WITH JAMES E. COOPER'S BIG JAMBOREE — Direction—IKE WEBER

ANNOUNCEMENT

Thanks to the profession in general for the past. WATCH for the opening soon of B. F. KAHN'S NEW HOUSE. Look for announcement later.

B. F. KAHN.

LEW RICE

DOING ECCENTRIC DANCING SPECIALTY — "PASSING REVIEW" SEE MY 1 STRING FIDDLE

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn

JACKIE EDISON YOUR PAL

At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4381 for reservations. All improvements. Your comfort is my comfort.

MILDRED FRANKLIN

SOUBRETTE — PELL MELL

FLORENCE (MACK) DRAKE

SOUBRETTE-INGENUE — A WHIRL OF GIRLS CO.

GEO. BARTLETT

COMEDIAN WITH HARRY THOMPSON'S "A WHIRL OF GIRLS" CO.

CHAS. MARSHALL

NOT AN ACTOR—JUST A TYPE-COMEDIAN WITH HURLY BURLY — Thanks to Joe Wilton

OLIVE DE COVENY

PRIMA DONNA—BIG WONDER SHOW

MURRAY BERNARD

STRAIGHT MAN OF CLASS — GREENWICH VILLAGE REVUE

BILLIE FLINT

INGENUE-SOUBRETTE — JIMMY COOPER'S BEAUTY REVUE

NETTIE KNISE

INGENUE—WHISTLING GIRL — SOCIAL FOLLIES—DIRECTION: IKE WEBER

BEN HOLMES

ACTOR
AUTHOR
PRODUCER

"ABE REYNOLDS REVUE"

COLUMBIA THEATRE — WEEK OF NOV. 14TH

NEW ACTS

AHEARN AND PETERSON

Theatre—*58th St.*
Style—*Singing and talking.*
Time—*Nine minutes.*
Setting—*Street in "one."*

In Ahearn & Peterson we have two young men with an act that has possibilities but is in need of pruning and cultivating. The material is very good but overdone. The boys and their methods of putting the stuff over work fine for the first few minutes then become tiresome. What they need principally is a good stage director.

Their opening starts out with a bang and for no apparent reason slumps in the middle of the song. The opening number is followed with a lot of bright chatter that as material is very clever, but like a diamond in the rough it has not been polished and shaped. One gag follows another without any thought of laughs. Two more double numbers are sung before the act leaves the stage to a finish of loud harmony. E. H.

JEAN BOYDELL

Theatre—*Regent.*
Style—*Singing and Dancing.*
Time—*Eight Minutes.*
Setting—*"One."*

Jean Boydell in this act is versatility personified. Opening in a male attire of a dress suit and silk hat she sings a Dixie song. Following this she makes a change into an evening gown for a coon shouting number. This number would go over very much stronger if the opening hadn't been so weak.

The next step is into a nut number with a black costume that carries a rooster effect in the back. In this line Miss Boydell is at her best. The number had something to do with Rebecca and Mecca and was put over fast with a dance that called her back. As a comeback she did a nut athletic dance that became a fast and furious finish. This act can fill a one or two spot on almost any bill. E. H.

HOWARD AND WHITE

Theatre—*125th Street.*
Style—*Comedy sketch.*
Time—*Seventeen minutes.*
Setting—*Special bedroom scene.*

An attractive woman, ably supported by a good man, in an amusing bedroom farce, concerned with the midnight prowlings of a man, and, incidentally, those of his wife, which was a "wow" with the audience. Twin beds are in the room and between them stands a screen. The man enters through the window, bent on getting his glasses and retreating without causing a disturbance. The wife enters through the door and sees him. After a heated argument, the two decide to stay in the house that evening and jump into bed without, however, disrobing. When the wife is asleep, or, rather, when the man fancies that his wife is asleep, he gets out of bed and prepares to go to his "poker game." He finally escapes safely.

At this point the curtain comes down and the audience is advised that four hours has elapsed. The set is as before, the man entering the window. He gets in all right and goes to bed. The wife comes in with a silver loving-cup which she has won at a dance. After a witty argument, with several yards of white muslin wound about them, the two make up and the final curtain descends.

There was a spontaneous outburst of laughter and applause which followed this act. As a whole, it was free from the typical "smut" so often found in bedroom farces, and should not be objectionable to even the most narrow-minded. As a comedy sketch, the act should be good for a late spot in the big time houses.

It is well staged, carefully rehearsed, and shows intelligence and ability on the part of the players. D. S. B.

J. C. MACK & CO

Theatre—*Harlem Opera House.*
Style—*"Mother Goose" in poems and dances.*
Time—*Twenty-nine minutes.*
Setting—*Special.*

In the opening, the audience catches a glimpse of a sylvan glade, with the famous "shoe-house" of Mother Goose in the foreground. Five girls, attired in the costumes of the rhyme which they are visualizing, appear as Red Riding Hood, Little Bo-Peep, Boy Blue, Jill and Miss Muffet—while one of the men was Simple Simon. This review has a vague suspicion that the old Mother Goose was a man in disguise, but, whether or no, Mother Goose was a riot from the time she (?) stepped out on the stage. The act, as a whole, is a modernized version of the well-known Mother Goose rhymes, and is played for all the comedy possible.

Simple Simon was excellent and did some very good work in singing as well as in his patter and dancing. But the honors of the evening went to Mother Goose. Every action is calculated and is done with the idea of getting the most comedy out of the fewest words and actions.

In the school scene, the audience roared when Simple Simon got his mother all mixed up. The scene with the female census taker got a roar of laughter. Mother Goose is a real comedienne, and it was largely through her efforts that the act scored.

The patter was of the sort that makes one howl with mirth. The act was clean and had all the vitality and vivacity that could be desired, and incidentally has the talent and the goods to hold down any spot, inclusive of the feature spot, on any bill. D. S. B.

WAITE HOYT

Theatre—*Audubon.*
Style—*Singing and Talking.*
Time—*10 Minutes.*
Setting—*In "One."*

Waite Hoyt, the star pitcher of the "Yanks" is filling in the winter season in an act which is at least, entertaining.

Hoyt is preceded on the stage by an unbilled man who makes it known that he lost his dough on the Yankees, in the world series, and intends to get some of his money back from the easy looking ball player coming down the line. The Yankee pitcher comes on in uniform, and the sport shakes his hand with a firm grip, and evidently is a friend he didn't recognize at first. Nevertheless the sport goes right on trying to make some easy money by duping the ball player. Automobile eggs are what he tries to sell the Yank, a real egg is used and the talk leads up to and ends in a gag. "When are autos going to hatch out of eggs?" asks Hoyt. "When the Yankees win a world series pennant," replies his partner. "Well, that will be next year," is the rejoiner.

The dialog that followed was some cross fire on Crusoe, who left Friday and sailed on (S. S.) Saturday, etc. After this is straightened out and a few more baseball and other gags are sprung, Hoyt went into a song, a parody on "How Many Times," which dealt with his experience on the mound.

Of course Mr. Hoyt is not on the stage to put over a big time vaudeville act. He is supposed to be the attraction, nevertheless the skit moves along pretty fair, the material nothwithstanding. The Yankee star has a good tenor voice and when he has worked on the stage for a little while and loses some of his stiffness and nervousness, won't make a bad actor at all.

Hoyt is the son of Ad. Hoyt the minstrel, who for many years has been playing in vaudeville. M. H. S.

HARRY MADELINE
BOWEN & BALDWIN
The Comedy Surprise
By HARRY BOWEN

DOROTHY STANLEY
QUINETTE AND HUGHES
In "A MOTORING ROMEO"
With JOE RAMPONE
Words and Music by
CAREY MORGAN
ARTHUR SWANSTROM
DIR. ARTHUR LYONS

STARS OF BURLESQUE

CIRTNECCE NAIDEMOC **ERNIE MACK** WITH FRANK FINNEY REVUE — DIRECTION ROEHM & RICHARDS

Versatile Comedian "It's Your Mother" **JOE STANLEY** WITH TOM SULLIVAN'S MONTE CARLO GIRLS

BILLY (YIDDLE) DOYLE NATIONAL THEATRE CHICAGO

PRIMA DONNA AND JUVENILE CHARACTERS | OPEN FOR OFFERS | CORINE LEHR **FULLER and KRAMER** FRANK J. | Address 242 N. Franklin St. Philadelphia, Pa.

A NEW STRAIGHT MAN IN BURLESQUE BUT NOT A NEW STRAIGHT MAN **JOE FORTE** WITH JACK SINGER'S OWN SHOW

PRIMA DONNA AND DOING NICELY THANK YOU **RUTH OSBORNE** WITH JIMMY COOPER'S BEAUTY REVIEW

SINGING BLUES **MARCIA COMPTON** WITH FRANK FINNEY'S REVUE

WAIT—WHO—ME—NO—YES—WITH—BILLY—VAILS—SWEET—SWEETIES

SOUBRETTE JIMMY COOPERS BEAUTY REVUE **BETTY BURROUGHS** MY FIRST SEASON AND MAKING GOOD

BOBETTA HALL INGENUE PASSING REVUE FIRST TIME IN BURLESQUE

HARRY STROUSE'S PELL MELL SEASONS 1921-22-23-24 **CHAS. COUNTRY** THANKS TO SAMMY SPEARS AND RAE ROTH

AFTER 4 YEARS IN MUSICAL COMEDY **JACK H. ALTON** BACK IN BURLESQUE WITH "GROWN UP BABIES"

HEBREW COMEDIAN **HARRY EVANSON** WITH JOE AND FRANK LEVITT'S "SOME SHOW" SEASON 1921-1922

JEAN BEDINI'S INGENUE **"PIERRETTE"** "PEEK-A-BOO" SEASON 1921-22

WITH I. H. HERK'S "JINGLE JINGLE" | BILLY **PURCELLA and RAMSAY** EVYLEEN | Direction IKE WEBER

A REAL CLASSY ACT. PIANO AND HARMONY | EVELYN **DEAN and READE** PEGGY | WITH AL REEVES BEAUTY SHOW

Principal Comedian | CHAS. **GOLDIE and GOULD** HELEN | Soubrette
WITH JOE WILTON'S HURLY BURLY

DANCING SOUBRETTE **BABE MULLEN** JEAN BEDINI'S PEEK-A-BOO

It's the Thought | Patsy with "Chick Chick" **WILLIE MACK**

Learn to smile when tear drops are ready,
Put your sorrows and cares on the shelf,
Start each day with the world's greatest motto
Be on the level with yourself.

PRIMA DONNA Direction IKE WEBER **ALTHEA BARNES** WITH CHAS. WALDRON'S FRANK FINNEY REVUE

PRIMA DONNA **JULIA DE CAMERON** WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

LANCASTER
(First Half)—Tuck & Clare—Suzan Tompkins—Rucker & Winfred—McDevitt, Kelly & Quinn. (Second Half)—Florence Brady—Eckhoff & Gordon—Cahill & Romaine—Berzac's Circus.

LAWRENCE
(First Half)—The Faynes—Betty Washington—Leonard & Whitney—Wright & Rich—Elsie & Palson. (Second Half)—Mattus & Young—Murphy & Lockmar—Margaret Padula—Russell & Hayes.

LYNN
(First Half)—Bell & Eva—Jones & Jones—Middleton & Spellmyer—Geo. Stanley & Sisters. (Second Half)—Roy & Arthur—Joe Armstrong—Angel & Fuller—Elsie Paulson.

MIDDLETOWN
(First Half)—Black & White—Faden Trio—Polly Moran—Janis & Chaplow. (Second Half)—Leavitt & Lockwood—Oscar Lorraine—Cooper & Lacey.

MANCHESTER
(Second Half)—John & E. Olms—Margaret Padula—Kelso & Lee—Williams & Taylor—Eva Fay. (Second Half)—Evans & Mascar—Betty Washington—Leonard & Whitney.

NEW LONDON
(First Half)—Baxley & Porter. (Second Half)—O'Connor & Mack—J. & M. Moore—James Harrigan—Hall & Delmont.

NEW BRITAIN
(First Half)—Nakae Japs—J. & M. Moore—Block & Dunlap—William Weston Co. (Second Half)—Wise & Wiser—Lavight & Lloyd—Clark & Wilson—Abott Revue.

NORWICH
(First Half)—Chas. Lloyd Co.—Ryan & Ryan. (Second Half)—Texas Duo—Cook & Bernard—Grace Leonard—Herbert Duo.

NO. ADAMS
Joe Allan—Dave & Lillian—Baxley & Porter—Fred Whitehouse—Sherlock Sisters.

OSSINING
Gertrude Barnes—Menkee Four—Ray & Ryan—Manning & Lee—Enos Frazere.

OLEAN
(First Half)—Artistic Treat—Haley Sisters—Hamlin & Mack—Innocent Eve. (Second Half)—Hart & Helene—Earth to Moon.

PASSAIC
(First Half)—Herbert Duo—Sid Gordon—Phil Adams Co.—Coogan & Casey—Jean & White. (Second Half)—Alfred Farrell—Lapine & Emery—McDevitt, Kelly & Quinn—Smith & Nieman—Black & White.

PITTSFIELD
(First Half)—Joe Allan—Earl & Sunshine—Held & Adams—Fred Whitehouse—O'Connor & McGorman. (Second Half)—Chick A Dee—Cronin & Hart—Roy La Pearl—Jean & Art Kelly.

PITTSBURGH
Andre & Arond—Valentine Vox—Pisano & Bingham—Sullivan & Meyers—McManus & McNulty—The Boyces—Barker & Wynn.

PATERSON
(First Half)—Mystic Clayton—Levine & Co.—Devoe & Statzer—Creedon & Davis. (Second Half)—Peck & Parsons—Creole Cocktail—Morley & Mack.

PITTSBURGH-JOHNSTOWN
Marie & Marlow—Jane & Miller—Jack Sotherland Co.—Jim McIntyre—Kid's Dogs—Al Sterne & Co.

PHILADELPHIA, PA.
Girard Ave. (First Half)—Florence Brady—Schwartz & Clifford—Four Ortons. (Second Half)—Suzan Tompkins—Nestor & Haynes—Telephone Tangle.
Wm. Penn (First Half)—Jack Hanley—Helen Moretti—Telephone Tangle—Nestor & Haynes—Tom Smith Co. (Second Half)—Joe Deller—Schwartz & Clifford—One on the Aisle—Harry Breen.
Keystone—Hayataka Bros.—Big Three—Honeymoon Inn—Barrett & Cuneen.

QUEBEC
Althea & Lucas—Green & Myr—Bostock Riding School—Gertrude Morgan—Roland Travers.

READING
(First Half)—Page & Green—Frank Markley—Dewey & Rogers—Anthony & Arnold. (Second Half)—Jackie & Billie—Chas. Lloyd Co.—Jerome Mann—Phil Adams Co.

STAMFORD
(First Half)—Selbini & Grovini—Grace Leonard—Freeman & Lewis—Adroit Revue. (Second Half)—Jackie & Billie—Chas. Lloyd Co.—Jerome Mann—Phil Adams Co.

SARATOGA
Frozini—Earl & Sunshine.

SO. NORWALK
(First Half)—Dave & Lillian—Cronin & Hart—Mary & Al Royce—Jackie & Billie—Fern, Bigloe & King. (Second Half)—Wright & Gayman—Ben Smith—Conlin & Glass—Ashley & Dorney—Sully, Rogers & Sully.

STEUBENVILLE
(First Half)—Bud Loraine—Al & A. Knight—Oliver & Nerret—Josephine Amoros. (Second Half)—Arthur Turelly—Francis Reeder Co.—Bud Snyder Co.

SHAMOKIN
(First Half)—Walman—Oh you Butler—Mullen & Francis—Walter Manthey Co. (Second Half)—Ecko & Kyao—McConnell & West.

SYRACUSE
(First Half)—Selbini & Royer—Marie Sparrow—Annabelle—Combe & Negins—Alma Nielson Co. (Second Half)—Lawson & Noble—Victoria Goodwin—Marino & Verga—Thos. Ryan & Co.—Rowland & Meehan—Wm. O'Clare Co.

SHENANDOAH
(First Half)—Tenny & Allen—Geo. P. Wilson—Jack Roof. (Second Half)—Heke Miller—Green & Lafell—Jack Roof.

VAUDEVILLE BILLS

(Continued from page 21)

ST. JOHN
(First Half)—Dick Boyle—Bell & E. Devereau—Al. H. Wilson—Bert & H. Seattle. (Second Half)—Bell Baldwin—LeClair & Sampson—Samaroff & Sonia—Winlock & Vandyek.

TORONTO
Tango Shoes—Sully & Thomas—Pankie—Wild & Hill—Claire & Atwood—Hollman Bros.

UTICA
(First Half)—Larimer & Hudson—Fern & Marie—Smith & Barker Co.—Jay Regan Co.—Breen Family. (Second Half)—Two Sternards—Anderson & Burr—Newhoff & Phelps—Espe & Dutton.

WHEELING
(First Half)—Percival Girls—Frazer & Bunce—Edith Taliaferro Co.—Kay Neilson. (Second Half)—Guilfoyle & Lang—Hobson & Beattie—Mallie Bart Co.

WATERTOWN
(First Half)—Hal Springford—McCormick & Irving—Arthur Miller Girls. (Second Half)—Marie Sparrow—Polly's Pearls.

YORK
(First Half)—L. Devine—McLaughlin & Evans—Beban & Mack—Bert Fitzgibbons—Hazel Green Co. (Second Half)—Page & Green—Frank Markley—Dewey & Rogers—Anthony & Arnold—New Producer.

POLI CIRCUIT

BRIDGEPORT
Poli's (First Half)—Peggy Carhart — Marie Holly Co.—Polly & Oz—Berlo Girls. (Second Half)—Visser & Co.—Carney & Rose—Bezan & White—Wilkins & Wilkins—Berlo Girls.
Plaza (First Half)—Foxworth & Francis—Gertrude George—Carroll Cameron—Peaches. (Second Half)—Bob & Tip—Sidney & Payne—Billy & I. Telaak—Carnival of Venice.

HARTFORD
Palace (First Half)—Platt & Dorsey Sisters—Chic Supreme—Young & Hamilton—Four Bards. (Second Half)—Peter & Hartell—Foxworth & Francis—Love Nest—Leo Haley—The Bardnas.
Capitol (First Half)—Wright & Gayman—Arthur Lyons Co.—Mme. Beson—McCoy & Walton—Juvenility. (Second Half)—Bush Bros.—Peggy Carhart—Muray & Gerrish—Frank Mullane—Rhoda's Elephants.

NEW HAVEN
Bijou (First Half)—Bob & Tip—Carney & Rose—Sidney & Payne—Ben Smith—Love Nest. (Second Half)—Clifford & Bothwell—Moore & Fields—Loney Haskell—Four Bards.
Palace (First Half)—Fisser & Co.—Leo Haley—Carnival of Venice—Wilkins & Wilkins—The Bradnas. (Second Half)—Bellis Duo—Carroll Cameons & Baker—Jack Norton & Co.—Polly & Oz—Juvenility.

SPRINGFIELD
Palace (First Half)—Binns & Grill—Carleton & Tate—Wm. Edmunds Co.—Wm. & Mary Rogers—Blackstone. (Second Half)—Herbert & Dare—Reed & Tucker—Paul Burns & Co.—Laurie Ordway—Overseas Revue.

SCRANTON
(First Half)—Marie Hart Co.—Franes & Demar—Jimmy Duffy Co.—Copes & Hutton—Peggy Parker. (Second Half)—Spoor & Parsons—John Elliott—Fay & Butler—Saxo Holdsworth.

WATERBURY
Poli's (First Half)—Bush Bros.—Billy & I. Telank—Rezan & White—Loney Haskell—Potter & Hartall. (Second Half)—Elva Lloyd—Carlton & Tate—Edmunds & Co.—McCoy & Walton—Chic Supreme.

WILKES-BARRE
Poli's (First Half)—Spoor & Parsons—Leighton & Brady—John Elliott Girls—Fay & Butler—Saxi Holdsworth Co. (Second Half)—Marie Hart—Frances & Delmar—Jimmy Duffy & Co.—Copes & Hutton—Peggy Parker Co.

WORCESTER
Poli's (First Half)—Bellis Duo—Reed & Tucker—Jack Norton Co.—Frank Mullane—Laurie Ordway—Rhoda Elephants. (Second Half)—Binns & Grill—Young & Hamilton—Mme. Basson & Co.—Wm. & Mary Rogers—Peaches.
Plaza (First Half)—Herbert & Dare—Elva Lloud—Paul Burns Co.—Moore & Fields—Overseas Revue. (Second Half)—Little Jim—Gertrude George—Marie Holley—Plat & Dorsey.

PANTAGES CIRCUIT
Week of November 13

TRAVEL
Klass, Manning & Klass—Violet Carleson—Johnson, Fox & Gibson—Glasgow Maids—Royal & Early—Ishakawa Bros.

MINNEAPOLIS, MINN.
Pantages—La Toy's Models—Zelda Santley—Johnny Small & Sisters—The Night Boat—Foster & Ray—Six Tip Tops.

WINNIPEG, MAN.
Pantages—Conchas, Jr.—Foster & Ray—Melodies & Steps—Chuck Reisner—Leguinna & Jazz Band—Bee Palmer—Jack Dempsey.

REGINA AND SASKATOON, CAN.
Pantages—Daley & Berlew—Max & Wilson—Jack Lait's Help—Terminal Four—Arizona Joe.

EDMONTON, CANADA
Pantages—Three Alex.—Bernard & Ferris—Paisley, Noon & Co.—Lee Morse—Sheftel's Revue.

CALGARY, ALBERTA
Pantages—Mme. Paula—Chung Wha Four—Doval Blair & Co.—Neil McKinley—House of David Band.

GREAT FALLS AND HELENA, MONT.
Pantages—Loretta—Charles Gerard & Co.—Kuba Quartette—Harry Antrim—Yes, My Dear.

BUTTE, ANACONDA AND MISSOULA, MONT.
Pantages—Ferguson & Cunningham—John R. Gordon & Co.—Jones & Sylvester.

SPOKANE, WASH.
Pantages—Norris's Baboons & Collies—Cunningham & Ferguson—Stanford & De Ross—Harmony Four—Thirty Pink Toes.

WALLA WALLA AND NO. YAKIMA, WASH.
Pantages—Humberto Bros.—Brazilian Heiress—Ann Suter—Kennedy & Rooney—Juanita Hansen.

SEATTLE, WASH.
Pantages—Rekoma—Will Morrissey—Little Caruso & Co.—Walton & Brandt—Kane, Morey & Moore.

VICTORIA, B. C.
Georgalis Trio—Lester & Moore—Al Shayne—J. Kunagawa Bros.—Chody, Dot & Midge.

VANCOUVER, B. C.
Pantages—Paul Sydell—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.

TACOMA, WASH.
Pantages—Edge of the World—Sonia De Calve—Amoros & Jeannette—Tale of Two Cities—Barry Owen—Pekinese Troupe.

PORTLAND, OREGON
Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

TRAVEL
Rose & Moon—Agnes Jona Co.—Harry Tsuda—Three Kuhns—Rising Generation.

SAN FRANCISCO, CAL.
Pantages—King Saul—Arras Sisters—Ross Wise—Pantages Opera Co.—Joe Whitehead—Clemenso Bellings.

OAKLAND, CAL.
Pantages—The Cromwells—Burns & Lorraine—Stan & Mae Laurell—Jan Rubini—White, Black & Useless.

LOS ANGELES, CAL.
Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

SAN DIEGO, CAL.
Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

LONG BEACH, CAL.
Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

SALT LAKE CITY, UTAH
Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

OGDEN, UTAH
Pantages—Baggett & Sheldon—Murdock & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

DENVER, COL.
Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three Le Grohs.

W. V. M. A.

CHICAGO, ILL.
American (First Half)—The Princess Minstrel Misses—Don C. Alfonso Zelaya—Carson & Willard—Howard's Spectacle—Dale & Boyle. (Second Half)—Flaherty & Stoning—Phina & Co.—Jas. Cullen.
Lincoln (First Half)—Eddie Foy & Family—Bubbleland—The Nightons. (Second Half)—Nile Marsh & Co.—The Princess Minstrel Misses—Don C. Alfonso Zelaya—Howard's Spectacle.
Empress Theatre (First Half)—Howard & Graff—Hill & Crest—Beatrice Morrell Sex.—Mack & Stanton—Rosa King Trio. (Second Half)—Joe Melvon—Mitchell & Markham—Gill & Veak—Cozy Revue—Nelson & Madison.
Kedzie Theatre (First Half)—Cliff Bailey Duo—Three Buddies—Marston & Manley—Cozy Revue. (Second Half)—Fields & Harrington—Kennedy & Davis—Harry Holden & Co.—Chabot & Tortini—Rosa King Trio.
Harper (Second Half)—Hubert Dyer & Co.—Shriner & Fitzsimmons—Seven Little Sweethearts.

ALTON, ILL.
Hippodrome Theatre (First Half)—Mack & Stanton—Ruffles. (Second Half)—The New Leader—Curt Galloway.

BARTLESVILLE, OKLA.
Odeon (First Half)—Rosa Valyda—Maude Ellett & Co. (Second Half)—Frank & Gracie De Mont—Billy Aloha and Girlie.

BLOOMINGTON
Majestic (First Half)—Gordon & Delmar—Virginia Lee Corbin—Borsini Troupe. (Second Half)—Style Show—Jack Lee—Fred V. Bowers Song Revue.

CENTRALIA, ILL.
Grand Theatre (First Half)—Hollins Sisters—Infield & Noblet—Watsika. (Second Half)—John A. West—Ruffles.

CEDAR RAPIDS, IOWA
Majestic Theatre (First Half)—The Hennings—Sid Lewis—Rontino & Barrett—Kenokeyses & Melrose—Gibson & Corsell—Robbins Family. (Second Half)—Hill & Crest—Rinehart & Duff—Beatrice Morrell Sex.—Van & Vernon—Melville & Rule—Tarzan.

CHAMPAIGN
Orpheum (First Half)—Jack & Jessie Gibson—Goetz & Duffy—Leroy & Mabel Hart—The Minstrel Monarchs—Buddy Walton—Norris' Novelty. (Second Half)—Howard Nichols—Mellon & Renn—Wilfred Clarke & Co.—Langdon, Smith & Langton.

DECATUR
Empress (First Half)—Al. Jerome—Mellon & Renn—Ed. & Birdie Conrad—Wilfred Clarke & Co.—Al. Raymond—Leo Zarrell Duo. (Second Half)—Jack & Jessie Gibson—Henry Catalano & Co.—Lafrance & Harris—Hanson & Burton Sisters—Bristol & Rant.

DAVENPORT
Columbia (First Half)—A Touch in Time—Van & Vernon—Jas. Cullen—Phina & Co. (Second Half)—The Hennings—Nippon Duo—Cliff Nazarro & Darling Girls—Nat. Nazarro & Co.—Carson & Willard—Lafrance Bros.

(Continued on page 29)

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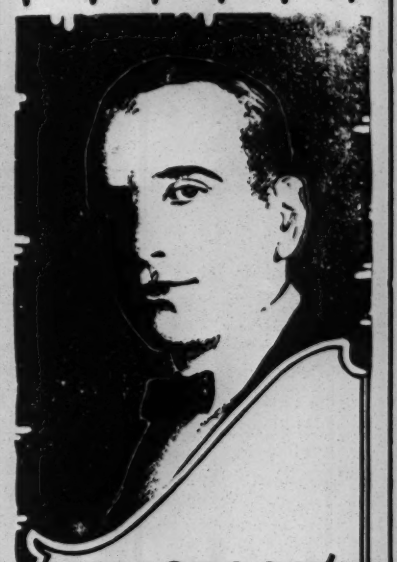
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COLUMBIA CIRCUIT

Al Reeves Beauty Show—Majestic, Jersey City, 7-12; Stamford, Ct., 14; Bridgeport, 15-16; Worcester, Mass., 17-19.

Abe Reynolds Revue—Casino, Boston, 7-12; Columbia, New York, 14-19.

A Whirl of Gayety—Gayety, Rochester, 7-12; Bastable, Syracuse, 14-16; Colonial, Utica, 17-19.

Billy Watson Show—Peoples, Philadelphia, 7-12; Palace, Baltimore, 14-19.

Big Jamboree—Gayety, Pittsburgh, 7-12; open 14-19; Star, Cleveland, 21-26.

Bits of Broadway—Open 7-12; Star, Cleveland, 14-19.

Bon Ton Girls—Miner's, Bronx, New York, 7-12; Orpheum, Paterson, 14-19.

Big Wonder Show—Empire, Providence, 7-12; Casino, Boston, 14-19.

Cuddle Up—Gayety, Omaha, Neb., 7-12; Gayety, Kansas City, 14-19.

Dave Marion Show—Open 7-12; Gayety, St. Louis, 14-19.

Frank Finney Revue—Palace, Baltimore, 7-12; Gayety, Washington, 14-19.

Flashlights of 1922—Lyric, Dayton, 7-12; Olympic, Cincinnati, 14-19.

Follies of the Day—Olympic, Cincinnati, 7-12; Columbia, Chicago, 14-19.

Folly Town—Gayety, Toronto, Ont., 7-12; Gayety, Montreal, Can., 14-19.

Greenwich Village Revue—Hyperon, New Haven, Ct., 7-12; Miner's, Bronx, New York, 14-19.

Garden of Frolics—Gayety, Buffalo, 7-12; Gayety, Rochester, 14-19.

Girls de Looks—Bastable, Syracuse, 7-9; Colonial, Utica, 10-12; Empire, Albany, 14-19.

Golden Crooks—Casino, Brooklyn, 7-12; open 14-19; Palace, Baltimore, 21-26.

Harvest Time—Gayety, Washington, 7-12; Gayety, Pittsburgh, 14-19.

Hello 1922—Empire, Newark, 7-12; Casino, Philadelphia, 14-19.

Jingle Jingle—Gayety, Boston, 7-12; Grand, Hartford, Ct., 14-19.

Jack Singers' Big Show—Berchell, Des Moines, 6-8; Gayety, Omaha, Neb., 14-19.

Knick Knacks—Gayety, St. Louis, 7-12; Star and Garter, Chicago, 14-19.

Keep Smiling—Empire, Brooklyn, 7-12; Empire, Newark, 14-19.

Lew Kelly Show—Empire, Toledo, 7-12; Lyric, Dayton, 14-19.

Mollie Williams Show—Star and Garter, Chicago, 7-12; Gayety, Detroit, 14-19.

Maids of America—Gayety, Detroit, 7-12; Gayety, Toronto, Ont., 14-19.

Odds and Ends—Empire, Albany, 7-12; Gayety, Boston, 14-19.

Peek-a-Boo—Bridgeport, Ct., 8-9; Worcester, Mass., 10-12; Empire, Providence, 14-19.

Rose Sydell's London Belles—Hurtig & Seamon's, New York, 7-12; Empire, Brooklyn, 14-19.

Step Lively Girls—Star, Cleveland, 7-12; Empire, Toledo, 14-19.

Sam Howe's New Show—Columbia, Chicago, 7-12; Berchell, Des Moines, Iowa, 13-14

Sporting Widows—Gayety, Montreal, Can., 7-12; Gayety, Buffalo, 14-19.

Sugar Plums—Casino, Philadelphia, 7-12; Hurtig & Seamon's, New York, 14-19.

Twinkle Toes—Grand, Hartford, Ct., 7-12; Hyperion, New Haven, Ct., 14-19.

Town Scandals—Columbia, New York, 7-12; Casino, Brooklyn, 14-19.

Tit-for-Tat—Orpheum, Paterson, 7-12; Majestic, Jersey City, 14-19.

World of Frolics—Gayety, Kansas, City, 7-12; open 14-19; Gayety, St. Louis, 21-26.

AMERICAN CIRCUIT

Baby Bears—Gayety, Milwaukee, 7-12; Haymarket, Chicago, 14-19.

Bathing Beauties—Empress, Cincinnati, 7-12; Lyceum, Columbus, 14-19.

Beauty Revue—Gayety, Brooklyn, 7-12; Bijou, Philadelphia, 14-19.

Broadway Scandals—Open 7-12; Gayety, Minneapolis, 14-19.

Chick Chick—Cohen, Newburgh, N. Y., 7-9; Cohen's, Poughkeepsie, 10-12; Plaza, Springfield, 14-19.

Cabaret Girls—Plaza, Springfield, Mass., 7-12; Howard, Boston, 14-19.

Dixon's Big Revue—Binghamton, 8-9; Oswego, 10; Niagara Falls, 11-12; Academy, Buffalo, 14-19.

French Frolics—Gayety, Louisville, 7-12; Empress, Cincinnati, 14-19.

Follies of New York—Park, Indianapolis, 7-12; Gayety, Louisville, 14-19.

Grown-Up Babies—Scranton, 3-5; Norwich, N. Y., 7; Amsterdam, 8; Gloverville, 9; Van Curler, 9; Schenectady, 10-12; Elmira, 14; Binghamton, 15-16; Oswego, 17; Niagara Falls, 18-19.

Girls From Joyland—Gayety, Minneapolis, 7-12; Gayety, Milwaukee, 14-19.

Harum Scarum—Empire, Hoboken, 7-12; Cohen's, Newburgh, N. Y., 14-16; Cohen's, Poughkeepsie, 17-19.

Hurly Burly—Howard, Boston, 7-12; open 14-16; Fall River, 17-19.

Jazz Babies—Wilkes-Barre, Pa., 7-9; Scranton, 10-12; Norwich, N. Y., 14; Amsterdam, 15; Gloversville, 16; Van Curler, Schenectady, 17-19.

Lid Lifters—Haymarket, Chicago, 7-12; Park, Indianapolis, 14-19.

Little Bo-Peep—Penn Circuit, 7-12; Gayety, Baltimore, 14-19.

Lena Daly and Her Kandy Kids—Open 7-12; Allentown, Pa., 14; Easton, 15; Reading, 16; Trenton, N. J., 18-19.

Mischief Makers—Empire, Cleveland, 7-12; Academy, Pittsburgh, 14-19.

Monte Carlo Girls—Academy, Pittsburgh, 7-12; Penn Circuit, 14-19.

Miss New York, Jr.—Capitol, Washington, 7-12; open 14-19; Allentown, 21; Easton, 22; Reading, 23; Trenton, N. J., 24-26.

Parisian Flirts—Academy, Buffalo, 7-12; Avenue, Detroit, 14-19.

Passing Revue—Avenue, Detroit, 7-12; Englewood, Chicago, 14-19.

Pace Makers—Englewood, Chicago, 7-12; Garrick, St. Louis, 14-19.

Pell Mell—Garrick, St. Louis, 7-12; Century, Kansas City, 14-19.

Puss-Puss—Star, Brooklyn, 7-12; Empire, Hoboken, 14-19.

Record Breakers—Lyceum, Columbus, 7-12; Empire, Cleveland, 14-19.

Some Show—Century, Kansas City, 7-12; open, 14-19; Gayety, Minneapolis, 21-26.

Sweet Sweetie Girls—Reading, 9; Trenton, N. J., 11-12; Olympic, New York, 14-19.

Social Follies—open 7-9; Fall River, 10-12; Gayety, Brooklyn, 14-19.

Ting-a-Ling—Olympic, New York, 7-12; Star, Brooklyn, 14-19.

Whirl of Girls—Bijou, Philadelphia, 7-12; Wilkesbarre, 14-16; Scranton, 17-19.

Whirl of Mirth—Gayety, Baltimore, 7-12; Capitol, Washington, 14-19.

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"HARUM SCARUM," THE HASTINGS SHOW, IS CLEVER AND BRIGHT

A real, good old-fashioned burlesque show at the Star last week was Harry Hastings' "Harum Scarum," marred only by a poor-looking chorus. There is comedy enough in it to carry any show and the cast is good. The costumes look well and the numbers prettily staged, but the girls in the chorus so far as looks are concerned, are far below the average seen so far at this house.

The comedy is in the hands of Edgar Bixley and Sam Micals, both of whom are featured. Bixley is very funny in this show. He is doing his "tramp" character again this season, and is the same hard-working comedian as we have found him in the past. He is doing more this season than he did with one of the Columbia shows last season. Beside being funny he can sing and is a corking fine musician.

Micals, who does his Hebrew comedy character, is equally as amusing as his partner in comedy. He has a style of doing this part of his own and displays more personality than most other Hebrew comedians. He has a way of smiling while working that wins him many friends. His way of working is easy and slow, but effective. He and Bixley work well together and had no trouble in holding their part of the program up in fine shape.

Another good man is George Wright. He is a corking good character man, as well as a straight man. He opens doing a "Satan," using a good make-up, but there seems to be no reason for the part, as he is on the stage but a minute and returns shortly doing straight. In this part he reads his lines cleverly and is aggressive in his style of work. He also does a Frenchman and a Western part that are done as the parts would call for. This is the first time we have seen this young man and he is all right.

Youth, beauty and loveliness are all in evidence when Madlyn Worth makes her appearance. She is a refreshing young lady, bright, full of life, and has a wonderful personality. Her figure is trim and neat. Miss Worth dances prettily and sings well. Her numbers all registered success last Thursday night, and her wardrobe is beautiful, better than she has shown us in past seasons. She also worked well with the comedians in the bits and scenes.

Lillian Rockley is the prima donna. Miss Rockley has several good numbers that she rendered nicely. Her costumes are becoming. She is also in a few bits in which she does credit to herself.

Miss Hastings is playing leads and is in a number of the bits and has some numbers that she gets over.

Harry Smirl, an acrobat, has a small comedy part in a few of the scenes, and does a specialty.

Shortly after the opening Bixley and Micals made their entrance offering a singing specialty that easily caught on.

La Viva, a dancer, did a fortune telling bit with Micals and then went into a barefoot dance.

Wright and Miss Worth were very successful in a singing and dancing specialty that went over exceptionally well.

Smirl offered an acrobatic act in one, doing some work. It was not properly appreciated.

Miss Worth, in a beautiful gold cloth dress, offered a singing specialty that went very big. She sang "Kill Me With Kindness" and "When Francis Dances With Me." For an encore she offered "'Cause I Ain't Giving Nothing Away." She changed to a handsome leopard and black lace tights for the third number.

Bixley offered his musical act in the last scene of the first act. First playing the musical frying pans, with eight girls, each girl holding a pan. He then plays the drums, trombone, cornet, tambourine, musical sleigh bells, organ and xylophone. My! but how he works during the action of his act and it gets over with a bang.

La Viva does a toe dance that more than pleases. She is graceful and dances unusually well.

Wright and Miss Worth do an apache dance that more than pleases and it was appreciated. Micals and a chorus girl follow them on, burlesqueing it, getting a lot out of their bit.

"Harum Scarum" is a fine comedy offering, has good musical numbers and pretty costumes. Some changes should be made in the chorus, however, and then it will stand up with any of them. SID.

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4 CHARACTER COMEDY SKETCH. A scream from start to finish.
9 CHARACTER BURLESQUE entitled "Tillie Tickletoe." It's bright, breezy and bubbles over with wit.
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GRAND MINSTREL FINALE entitled "The Art of Fabrication." Full of laughs.
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DON TRENT, JR., HAS PARTY

Don Trent, Jr., son of Don Trent, straight man, and Mrs. Trent, of the "Hello 1922," celebrated his third birthday on Oct. 24. He was given a big party by the members of the company.

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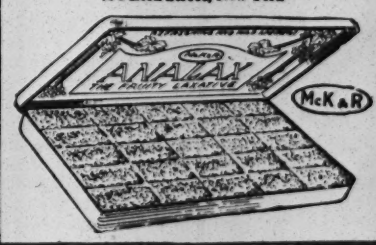

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ORCHESTRA NEWS

GOLDMAN BAND FOR "HIP."

The Goldman Concert Band will give its only indoor fall concert at the Hippodrome on Sunday evening, November 13.

This band, which gives a series of sixty concerts throughout the summer on the Green at Columbia University, gives only one indoor concert each fall. Among the soloists who will take part are: Cantor Joef Rosenblatt, the tenor; Melba McCreery, the soprano, and Earnest S. Williams, the cornetist.

ORCHESTRA LEADER DROPS DEAD

CHICAGO, Ill., Nov. 7.—Giovanni Leotti, orchestra conductor of the De Fro Grand Opera Company, dropped dead in his dressing room on Thursday night while playing an engagement at a theatre in Houston, Texas. Death came following the first act of the opera. Leotti's home was in New York City. Nervous trouble, believed to have been caused by a transfusion of blood to his wife, is said to have been responsible for his death.

HOWARD IN ALBANY

ALBANY, Nov. 7.—Tom Howard's "Whispering Colored Orchestra" opens at the Hampton Hotel Restaurant here tonight for an indefinite engagement.

This well known group of musicians come to this city direct from their engagement at the Blackstone Hotel, Chicago, and Palace Hotel, San Francisco.

BIESE FOR CASTLE GARDENS

CHICAGO, Ill., Oct. 24.—Paul Biese and his orchestra, that replaced Isham Jones and his orchestra at the Majestic Theatre last week, has been engaged by the management of the Castle Gardens on Quincy street for the entire Winter. Biese will furnish the dance music for the new venture.

RENARD AT WALDORF

Jack Renard of Boston is leading the Sherbo Orchestra playing at the Club De Vingt at the Waldorf-Astoria Hotel. The club was formerly at the Vanderbilt Hotel and recently moved to the Waldorf.

ARENA GARDEN REOPENING

Allen Rosenthal, head of the Reporter Publishing Co. of Chicago, will open the old Arena Garden in that city Thanksgiving eve. No new name for the place has been decided upon as yet. The resort will strive for novelty effect, and the hostesses and cast of entertainers will come from New York City. Husk O'Hara's famous Orchestra will provide the music.

DIXIELAND BAND RETURNS

The Original Dixieland Jazz Band are in New York from their recent tour on the road, for a short rest previous to going out again. Jack Roth, drummer of Jimmy Durante's orchestra, has joined the band filling in during the absence of Tony Sparbara, who was taken ill.

TINNEY SHOW NOT FOR LONDON

"Tickle Me," the Hammerstein musical show in which Frank Tinney is being featured is not going to London as was announced early this season. This show is now on the road and will continue until the end of January when Tinney will commence rehearsals in a new piece.

LEVENTHAL AT COMMODORE

Bennie Leventhal is now musical director of the Hotel Commodore, directing both the dance and concert orchestras. He succeeds John Weiss as leader of one of the combinations at the hotel.

AL JOCKERS AT LITTLE CLUB

Al Jockers and orchestra opened at the Little Club last Monday night, succeeding Jack Shildkret, who went to the new Midnight Supper Club at the "Grace Field Room."

MELODY MEN TOURING

Mickey's Melody Men, a new five piece combination under the management of Mickey Henderson, of Robinson, Ill., has been routed for an extensive period over the state of Illinois, featuring New York hits exclusively.

VAUDEVILLE NEWS

BIG BUSINESS AT MAIN ST.

KANSAS CITY, Mo., Nov. 7.—The opening week of Main Street, the new Orpheum Jr. house that opened in this city last week, did a gross business of $22,000.

This is $4,000 more than was netted on the opening week of its sister house "The Hennepin," of Minneapolis, the week before.

SHUBERT SUIT

(*Continued from page* 4)

Smith and Dale showing that the posters and signs with the name Avon Comedy Four were still up in different parts of the city and in front and rear of the Winter Garden as late as September 28th. Photographs of these signs and posters were introduced as evidence.

Max Hart, testifying as a witness for the Shuberts, who was the agent for Smith and Dale in their connection with their Shubert booking, said that as early as July, after Smith and Dale were discharged from the "Whirl of New York," they expressed the desire to get out of their contract if possible.

Shubert witnesses, including Ben Atwell, testified that everything possible had been done to correct the billing.

Joe Smith, testifying in his own behalf, said that as early as August he had told Max Hart to be sure that they were billed as Smith and Dale, and that he and Dale were present in Max Hart's office when he 'phoned Arthur Klein and informed him of this fact.

Smith said that the week of September 26th they secured booking with the Keith offices, opening at the Royal Theatre on October 2nd. He said they were billed as the Avon Comedy Four now because the Keith people refused to bill them as Smith and Dale.

SHUBERT SHOWS START SUNDAY

CHICAGO, Ill., Nov. 7.—The New Apollo Theatre, Shubert's vaudeville house, will open on Sunday hereafter instead of Monday. The change of bills will take place opening on Nov. 13. The first of the Sunday headliners will be Nora Bayes, who will open next week's program.

FILM STAR HEADLINING

CHICAGO, Ill., Nov. 7.—Grace Valentine, film star, has been engaged by Jones, Linick & Schaefer to headline their local theatres, opening at McVicker's Theatre November 14. Miss Valentine is a former vaudevillian and musical comedy star.

JOHN MARTIN DIVORCED

CHICAGO, Ill., Nov. 7.—Isabelle Martin has been granted a divorce from John Martin, a vaudeville performer, on the grounds of cruelty and non support. Attorney Ben Erlich represented Mrs. Martin in the court proceedings.

NEW OFFICE FOR TULSA LEE

Tulsa Lee, artist representative and producer, has moved her office and is now located in room No. 59 in the Cecelia Building in West 45th street.

WRIGHT IN VAUDEVILLE

Sammy Wright is booked to open at Proctor's 58th Street, Nov. 7th, in a new act, "The Walking Delegate," written by Andy Rice.

"MAYTIME" IN FIFTH SEASON

"Maytime" under the direction of the Shuberts, began its fifth season on Monday at the Majestic Theatre, Brooklyn.

SAWING A BUBBLE IN TWO

I claim to be the originator of sawing a bubble in two, and, putting it together again.

GRIFF

"Now is the Winter Garden of our discontent, made a glorious Summer," by the Shuberts.

Direction—WIRTH & BLOOMENFELT

DON'T OVERLOOK THE BEST BET

I AM BACK AT THE

ALAMAC HOTEL

ST. LOUIS, MO.

Catering to the profession. 150 Rooms with more comfort than home ever had. Restaurant connection. Free service to room. Free use of electric fans, electricity for your iron or percolator. Your reservation will receive my personal attention and care.

JOS. T. WEISMAN, Sec'y

ALAMAC HOTEL, Chestnut & 14th Sts., ST. LOUIS, MO.

ED. MILLER, Pres. and Mgr

WANTED FIRST CLASS STOCK ORGANIZATION FOR NIAGARA FALLS, N. Y.

2 Bills weekly—No stock in city for five years—Last company ran 80 weeks. Time ripe. Wire or write. Opening in two or three weeks. Address A. C. HAYMAN, Cataract Theatre, Niagara Falls, N. Y.

FRED C. HACKETT

Assisting Mr. Reynolds in Abe Reynolds' Review

COLUMBIA THEATRE, NEW YORK NEXT WEEK

BUBBLING WITH PERSONALITY

THE SENSATION OF BURLESQUE. SHE SINGS, DANCES, DOES ACROBATIC STUNTS. A THOUSAND PER CENT PERFECT

ESTELLE (ARAB) NACK

1921 :: 1922 PUSS PUSS

ORIGINAL MUSICAL BABIES

THE MORETTE SISTERS
ANNETTE, SOUBRETTE
LILLIAN, INGENUE

BILLY WATSON'S BIG SHOW

IRVING KARO

YIDDISH TENOR, WITH HURLY BURLY.

THANKS TO JOE WILTON

DOLLY BERANGER

MEETING WITH SUCCESS

WISE LITTLE SOUBRETTE WITH LEW KELLY SHOW

MATTIE DE LECE

SHAPELY PRIMA DONNA NEVER HAPPIER WITH PUSS PUSS

LEW AND BERT

MARKS BROTHERS

Singing and Dancing Specialty and Working Through Show. Little Bit of Everything with Puss Puss.

(*Continued from page 25*)

DES MOINES, IOWA

Majestic Theatre (First Half)—John Geiger—Austin & Delaney. (Second Half)—Harry Berry & Miss—Hanley & Howard—Keno Keyes & Melrose.

DUBUQUE, IA.

Majestic Theatre—Newport Stirk Trio—Rinehart & Duff—Lee & Cranston—Al. Gamble.

ST. LOUIS, ILL.

Erbers Theatre (First Half)—Lutes Bros.—Hall & Dexter—Clare Vincent & Co.—Anna Eva Fay. (Second Half)—Chas. & Annie Clocker—Wayne Marshall & Dandy—Anna Eva Fay—Dillon & Parker.

ELGIN

Rialto (First Half)—Hubert Dyer & Co.—Maureen Englin—Seven Little Sweethearts. (Second Half)—Le Roy & Mabel Hart—Steed's Septette.

EVANSVILLE

Grand—Val. Harris & Co.—Higgins & Braun—Zuhn & Dreis—Orville Stamm—Terre Haute and Evansville Split.

GRAND ISLAND, NEB.

Majestic—Wichman & Ward—Viola & Lee Lewis—Byron & Price—Embs & Alton.

GALESBURG

Orpheum (First Half)—Palermo's Canines—Fox & Conrad—"Rice Pudding." (Second Half)—The La Rays—Foster Ball & Co.—Billy Gerber Revue.

JOLIET

Orpheum (First Half)—Nippon Duo—Steed's Septette. (Second Half)—Wilfred Du Bois—Marston & Manley—Billy Lightelle Revue.

KENOSHA, WIS.

Virginia Theatre (First Half)—Seven Little Sweethearts—Hugh Johnson. (Second Half)—Sunday—Frank & Clara La Tour—Larose & Lane—Lee & Cranston—Robbins Family.

KANSAS CITY, MO.

Globe (First Half)—Maurice & Girlie—Duel & Woody—Three Moran Sisters—Saxton & Farrell—Hedley Trio. (Second Half)—The Kelloggs—Mann & Mallory—Billy Doss Revue—Ernest Dupille—Valentine & Bell.

LINCOLN, NEB.

Liberty (First Half)—Peak's Animated Blockheads—Kuhn Sisters—Women—Tilyou & Rogers—Vallal & Zermaine. (Second Half)—Harry Watkins—Thornton Sisters—Ernest Hiatt.

MADISON

Orpheum (First Half)—Booth & Nina—Winter Garden Four—The Question—Jean Barrios—Fred Lindsay & Co. (Second Half)—The Dorans—Mabel Blondell—The Maxwell Quintette—Pinto & Boyle.

OMAHA, NEB.

Empress (First Half)—Harry Watkins—Embs & Alton—Ernest Hiatt. (Second Half)—Marcell Hardie—Tom Brown's Musical Revue—Jo Jo Harrison—Monroe Brothers.

OKLAHOMA CITY, OKLA.

Orpheum (First Half)—Foster & Peggy—Lynne & Loraye—E. J. Moore—Jack Gregory & Co.

PEORIA

Orpheum (First Half)—Joe Melvin—Cliff Nazarro and Girls—Jack Lee—Nat. Nazarro & Co. (Second Half)—Leo Zarrell & Co.—Gordon & Delmar—Minstrel Monarchs—Lydell & Macy—Borsini Troupe.

QUINCY

Orpheum (First Half)—The La Rays—Foster Ball & Co.—Billy Gerber Revue. (Second Half)—Palermo's Canines—Fox & Conrad—Rice Pudding.

RACINE, WIS.

Rialto Theatre (First Half)—Ross & Foss—Cook & Vernon—Roberts & Clark Co.—Nelson & Madison—Lulu Coates & Co. (Second Half)—Eddie Foy & Family. SUNDAY—Francis Lee & Co.—Dance Flashes.

ROCKFORD

Palace (First Half)—The Dorans—Mabel Blondell—The Maxwell Quintette—Pinto & Boyle. (Second Half)—Booth & Nina—Wintergarden Four—The Question— Jean Barrios—Fred Lindsay & Co.

SIOUX CITY

Orpheum (First Half)—Monroe Bros.—Shelton Brooks—Gladys Clark & Henry Bergman—Morris & Campbell—Marlette's Marionettes. (Second Half)—Loa & Fay Durbyelle—Alf. Ripon & Jiggs—Coley & Jaxon—Gibson & Connelli—Dehavens & Nice—Melo Danse.

SOUTH BEND

Orpheum (First Half)—Lind Bros.—Kennedy & Davies — Fields & Harrington — Tarzan — George Morton. (Second Half)—Knapp & Cornalla—Billy Miller & Co.—The Popularity Queens—The Great Lester.

ST. LOUIS

Grand Opera House—Blanche Sherwood & Bros.—Craig & Catto—Ben Nee One—Howard & Jean Chase Co.—Kurt & Edith Kuehn—The Cotton Pickers—Chas. F. Semon—Francis & Kennedy—Hawaiian Novelty Five.

Columbia Theatre (First Half)—Chas. & Anna Clocker—John West—New Leader—Langton Smith & Langton. (Second Half)—Watsika—Inefild & Noblet—Melody Garden—Lutes Bros.

ST. JOE, MO.

Crystal (First Half)—The Kelloggs—Mann & Mallory—Billy Doss Revue—Ernest Dupille—Valentine & Bell. (Second Half)—Peak's Animated Blockheads—Kuhn Sisters—Women—Tilyou & Rogers—Vallal & Xermaine.

SIOUX FALLS, S. D.

Orpheum (First Half)—Viola & Lee Lewis—Coley & Jaxon—Jo Jo Harrison—Tom Brown's Musical Revue. (Second Half)—Marlette's Manikins—Austin & Delaney—John Geiger—Kavanaugh & Everett Revue.

SPRINGFIELD

Majestic (First Half)—Howard Nichols—Rodero & Marconi—Henry Catalano & Co.—Lafrance Bros.—Hanson & Burton Sisters—Busert & Raub. (Second Half)—Al. Jerome—Ed. & Birdie Conrad—Claire Vincent—Frank Gardner & Co.—Hall & Dexter—Norris' Novelty.

TOPEKA, KAN.

Novelty (First Half)—Tyler & St. Clair—Knight & Sawtelle—Hal Johnson & Co.—Marcell Hardie—Raffin's Monkeys. (Second Half)—Maurice & Girlie—Duel & Woody—Three Moran Sisters—Saxton & Farrell—Hedley Trio.

TULSA, OKLA.

Orpheum (Second Half)—Foster & Peggy—Lynne & Loraye—Hartley & Patterson—E. J. Moore—Jack Gregory & Co.

TERRE HAUTE

Hippodrome—Elly & Co.—Watts & Ringgold—Momi Kalama—Cliff Clark—Louise Desser & Jack Gardner—Kenny, Mason & Scholl.

WATERLOO, IA.

Majestic Theatre (First Half)—Hanley & Howard—Alf. Ripon—Carlisle & Lamal. (Second Half)—Cliff Bailey Duo—Wade & Bailey—Roatino & Barrett—Al Gamble—Seymour & Dupree.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Carlos Circus—Pearl Frank & Co.—Mumford & Stanley—Oddities of 1921—Tower & Darrell. (Second Half)—Lynch & Zeller—Jerome & France—Barton & Sparling—Pearl Abbott & Co.—Fox & Britt—Pot Pourri Dancers.

American (First Half)—Howard & Jenkins—Peggy Brennan & Co.—Vincent & Sully—Reiff Bros.—Quinette Hughes & Co.—Walter West—Wm. Morris & Co.—L. Wolfe Gilbert & Co. (Second Half)—Les Arados—Maxon & Morris—Pauli & Rogers—Jack Reddy—Oddities of 1921—Ferguson & Sunderland—Straight—Murray Voelk—Pettit Troupe.

National (First Half)—The Norvellos—Challis & Lambert—Ferguson & Sunderland—Sol. Berns—Josie Flynn & Co. (Second Half)—Four Danubes—Brown & Elaine—L. Wolfe Gilbert & Co.

Orpheum (First Half)—Louis Stone & Co.—Lou & Grace Harvey—De Vine & Williams—Martha Hamilton & Co.—Fox & Britt—Stanley Bros. (Second Half)—Lockhart & Laddie—Irene Trevette—Poor Old Jim—American Comedy Four—La Follette & Co.

Greeley Square (First Half)—Turner Bros.—The McNaughtons—Harvey De Vora Trio—Eddie Heron & Co.—Four Ushers—Bernice La Bar & Beaux. (Second Half)—Willing & Jordan—Reiff Bros.—Martha Hamilton & Co.—Tower & Darrell—Carlos Circus.

Delancey Street (First Half)—Rose & Lea Bell—Hart, Wagner & Eltis—Long, Cotton & Co.—Wm. Dick—Four Danubes. (Second Half)—Russo, Ties & Russo—The McNaughtons—Eugene Emmett—Betty Wake Up—Brady & Mahoney—Weiss Trio.

Boulevard (First Half)—Lynch & Zeller—Eugene Emmett—Pearl Abbott & Co.—Murray Voelk—Colini's Dancers. (Second Half)—Reeder & Armstrong—Long, Cotton & Co.—Wm. Dick—Nelson & Barry Boysa—Asaki & Taki.

Avenue B (First Half)—Gordon Duo—Danny—Small & Sheppard—St. Clair Twins & Co. (Second Half)—Margaret Merle—Chick & Tiny Harvey—Dorothy Burton & Co.—Burns & Klein—C. Wesley Johnson & Co.

Lincoln Square (First Half)—Asaki & Taki—Reeder & Armstrong—Sam Liebert & Co.—American Comedy Four—La Follette & Co. (Second Half)—Sutter & Dell—Harry Gilbert—Danny—De Vine & Williams—Colini's Dancers.

Victoria (First Half)—Weiss Trio—Hodge & Lowell—Poor Old Jim—Johnson Bros. & Johnson—The Celebrities. (Second Half)—Louis Stone & Co.—Pearl Frank & Co.—Little Lord Robert—Henshaw & Avery—Josie Flynn & Co.

BROOKLYN

Fulton (First Half)—Sutter & Dell—Irene Trevette—Nelson & Barry Boys—Jack Reddy—Pot Pourri Dancers. (Second Half)—Manikin—Hodge & Lowell—Sam Liebert & Co.—Johnson Bros. & Johnson—Coslor & Beasley Twins.

Warwick (First Half)—Margaret Merle—Jimmy Lyons—Homer Miles & Co.—Arthur Deagon—Billy Trio. (Second Half)—Hart, Wagner & Ellis—Madrid Entertainers.

Palace (First Half)—The Newmans—Monte & Lyons—Dorothy Burton & Co.—Burns & Klein—Madrid Entertainers. (Second Half)—Jimmy Casson & Fred Klein—Harvey De Vora Trio—Arthur Deagon—Bernice La Barr & Beaux.

Metropolitan (First Half)—Manikin—Tom Mahoney—Grazer & Lawlor. (Second Half)—Fred's Pigs—Rose & Lea Bell—Wm. Morris & Co.—Ash & Hyams—The Celebrities.

HOLYOKE

(First Half)—Les Arados—Willing & Jordan—Little Lord Robert—Brown & Elaine—Coslor & Beasley Twins.

HOBOKEN

(First Half)—Simms & Warfield—Martin & Courtney—Shea & Shirley. (Second Half)—The Newmans—Gordon Duo—Phil. Adams & Co.—Monte & Lyons.

BUFFALO

Lyndall, Laurel & Co.—Evans & Mero & Evans—Jim & Irene Marlin—Jimmy Lyons—Lovett's Concentration.

BALTIMORE

Van Camp & Co.—Murphy & Klein—Frill Shop—Eddie Sloan—Provost & Goelet.

WASHINGTON

Hashi & Osai—Pesci Duo—Al. Lester & Co.—Race & Edge—One, Two, Three.

BOSTON

(First Half)—Lockhart & Laddie—Jerome & France—Betty Wake-Up—Ash & Hyams—C. Wesley Johnson & Co. (Second Half)—Alvin & Alvin—Howard Martell & Co.—Seven Brown Girls.

TORONTO

Catland—Chas. Gibbs—Connors & Boyne—Morris & Shaw—Doraldina.

PROVIDENCE

(First Half)—The Larconians—Villani Bros.—James Grady & Co.—Ubert Carleton—Tollman Revue. (Second Half)—Cowboy Williams & Daisy—Ulis & Clark—Gaylord & Langton—Sherman, Van & Hyman—Jewel's Manikins.

MONTREAL

Hal Stryker—Anger & Adelon—Burke & Burke—Waters, Hopkins & Churchill—Brava, Michielina & Co.

SPRINGFIELD

(First Half)—Cowboy Williams & Daisy—Ulis & Clark—Gaylord & Langton—Sherman, Van & Human—Jewel's Manikins. (Second Half)—The Larconians—Villani Bros.—James Grady & Co.—Ubert Carleton—Tollman Revue.

OTTAWA

King & Cody—Robinson & Pierce—Cantor's Minstrels—Mack & Dean—Marco & Co.

HAMILTON

(First Half)—Work & Mack—Rita Shirley—Walter Fenner & Co.—Jennings & Mozier—Melody Festival. (Second Half)—Lamb & Goodrich—Seymour & Jeanette—Link & Phillips—Cameron & Meeker—De Maria Five.

LONDON

(First Half)—Cedrick Lindsay & Hazel—Mohr & Eldridge—Jonia's Hawaiians. (Second Half)—Hip Raymond—Dunlay & Merrill—Dance Follies.

WINDSOR

(First Half)—Hip Raymond—Dunlay & Merrill—Dance Follies. (Second Half)—Cedric Lindsay & Hazel—Mohr & Eldridge—Jonia's Hawaiians.

SHUBERT VAUDEVILLE

NEW YORK

Winter Garden—(No acts booked at time of going to press.)

44th Street—(No acts booked at time of going to press.)

BROOKLYN

Shubert-Crescent—Lucy Gillette—Walter Weems—Callahan & Bliss—Chas. T. Aldrich—Three Chums—Fred Rogers—La Sylphe Co.—Alexandra Carlisle & Co.—Maria Lo.

BOSTON

Majestic — "Chuckles" — Moran & Wiser — Joe Niemeyer—Permane & Shelley—White Way Trio — Earl Rickard — Rial & Lindstrom — Musical Spillers.

NEWARK

Rialto—Jolly Johnny Jones—Rome & Cullen—Vine & Temple—Bert Earle & Girls—Ziegler Sisters—Rath Bros.—Jimmy Hussey & Co.

(*Continued on page 30*)

Attractions at City Theatres

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50.
PRE-EMINENT
INTERNATIONAL ENTERTAINMENT
All Star Programme

Times Square Theatre Evenings at 8:15. Mat. Thurs. & Sat.
Charles Dillingham presents
ALLAN POLLOCK
with JANET BEECHER
and a Capable Cast in Clemence Dane's
"A BILL OF DIVORCEMENT"

"GET TOGETHER" AT THE HIPPODROME
PARKER'S CUT IN TWO
Best Seats Mats. $1.00
Seats Evs., exc. Sat., $1.50

BELASCO W. 44 St. Evgs. 8.15 Mts. Thurs. & Sat., 2.15
"Perfection in the theatre."—Herald.
DAVID BELASCO Presents
DAVID WARFIELD IN THE RETURN OF PETER GRIMM

OLYMPIC 14th Street, Near 3d Ave.
THIS WEEK
Ting-a-Ling
Next Week—SWEET SWEETIE GIRLS

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway
BEAUTY REVIEW
Next Week—SOCIAL FOLLIES

Empire Theatre
Ralph Avenue and Broadway
KEEP SMILING
Next Week—ROSE SYDELL CO.

STAR Jay nr. Fulton St. Mat. Daily, Tel. Triangle 4297.
PUSS PUSS
Next Week—TING-A-LING

Casino Theatre
GOLDEN CROOKS
Next Week—TOWN SCANDALS

JOSIE FLYNNS' FASHION MINSTRELS
Now Playing Loew Circuit, Thanks to Mr. J. H. Lubin and His Associates.
Cast including Sylvia Smith, Mildred Crew, Stella Ehrens, Sofia Bennett, Ester Geissinger, Ruth Madison and one lone man—Ralph Frederico.
Next Week—Greeley Square and Palace

LAWRENCE CRANE
THE IRISH WIZARD—GRACE ANDREWS AND CO. Presenting the "DEN OF MYSTERY"
PERMANENT ADDRESS: HOTEL REMINGTON, 129 WEST 49th ST., N. Y. C. BRYANT 2868

JACK **McINTYRE & HOLCOMBE** FRANCES
In "MELODIOUS DISCORDS"
IDEAL MUSICAL COMEDY VOICES
See JACK POTSDAM

CASTLETON & MACK
Singing, Talking, Dancing and Comedy
Dir. ARTHUR J. HORWITZ

CHANGES IN "WHIRL" SHOW

Florence Drake and Chas. Harris will close with the "Whirl of Girls" Company at the Bijou, Philadelphia, this Saturday. Frankie Dale closed last Saturday at the Gayety, Brooklyn, she has joined the Rose Sydell "London Belles" Company. Bill Slauson, Marie Delmore and Helen Tyson are to join the show.

FLOWERS FOR BUSTER SANBORN

Buster Sanborn, ingenue of Charlie Franklyn's "Ting-a-Ling," was showered with flowers Monday night when she opened at the Olympic. A large horseshoe was presented to her by the boys of the Olympic, a massive basket of flowers by the boys of the Union Square, and many other floral pieces passed over the footlights to her during the evening. Buster was at Kahn's Union Square for three years up to this season.

SHUBERT TAKES 3RD DEGREE

Hughy Shubert, well-known musical director in burlesque, took his third in Masonry at St. Cecil's Lodge last Tuesday afternoon. George Bartlett, comedian with the "Whirl of Girls," did the same thing that day.

BILLY COCHRAN RECUPERATING

Billy Cochran is recuperating from his recent illness at St. James, L. I. Cochran was straight man with the Irons and Clamage show, "Town Scandals" last season

SCULLY & ELLIS SIGN

Scully and Ellis will open with the Irons and Clamage show, "Whirl of Gayety," at the Gayety Theatre, Rochester, next Monday. They were booked by Ike Weber.

SIGNS WITH "SUGAR PLUMS"

Klara Hendricks opened with Dan Dody's "Sugar Plums" last week at the Empire, Newark. She has taken the place of Dolly Rayfield, who closed with the show in Brooklyn to go West to be married.

"SIX FOOT THREE" CLOSING

The "Six Foot Three" Trio will close with James E. Cooper's "Keep Smiling" Company at the Empire, Brooklyn, Saturday night. The "Three Jolly Bachelors" will take their place. One of the members of the "Six Foot Three" is in the hospital.

WILLIAMS GOING SOUTH

Sim Williams will leave the latter part of this week for Atlanta, Ga., to look over his "Mutt and Jeff" show. From there he will go to Milwaukee to see his "Girls From Joyland" company. He will travel a few weeks with this show.

MAYER HARRIS WELL AGAIN

Mayer Harris has been discharged from the Jewish Memorial Hospital where he was recently operated on for gall stones.

WINDSOR REVUES OPENS

Two new revues, produced by Walter Windsor and Allen Hasse, opened on Saturday last.

The "Musical Artists," with six principals and six chorus girls, opened for an eight weeks' run at the Piccadilly Restaurant, on Flatbush Ave. and Fulton St., Brooklyn, while "It's All in Fun," with seven girls and six principals, opened at the New Place Restaurant on 48th St. and Broadway for a similar run of eight weeks.

MANN SHOW OPENS MONDAY

On Monday evening, November 14, at the Apollo Theatre, William A. Brady is to present Louis Mann in his new piece entitled "In the Mountains." The play is by Samuel Shipman and Clara Lipman. The cast includes Sue Ma Nanameg, Rose Coghlan, Allyn Gillyn, Morgan Wallace, John Roche, Louise Beaudet, Leonard Doyle, Clarke Silvernail, Hans Hansen, Frances Harland, Mary Brandon, Kenneth Lee, and others. The play was taken out a few weeks ago for a break-in and was brought back for the purpose of rewriting and recasting.

SPECIAL PERFORMANCES GIVEN

Billie Burke in her new play, "The Intimate Friends" at the Henry Miller Theatre, played to a packed house in a special performance Sunday night at which the members of the various theatrical companies in New York were invited.

At the conclusion of her performance she thanked the members of her company for their support and her audience for its gracious reception. Her cast consists of Alfred Lunt, Frances Howard, Glen Hunter, Charles Abbey, Frank J. Kirk, Clare Weldon and Elizabeth Patterson.

LETTER LIST

GENTLEMEN

Albani, T.
Bates, W. S.
Blumenstock, Al
Clark, Carl D.
Eastman, Ernest
Fields, Teddy
Fawcett, Geo.
Galvin, Wm. H.
Geiser, H. F.
Hunt, E.
Hutchinson, Jack
Harris, Bob
Hogan, E.
Kubeler, Chas.
Latonia, Frank
Link, H. F.
Myers, S.
Moss, Richard
Mokelke, Ed
Nordstrom, Leroy
Orr, Chas.
Pantzer, Carl
Riche, Tom
Schnell, Emil
Seyon, Harry
Vincent & Sully
Wainwright, Wm.
Young, Frank

LADIES

Allen, Viola
Bates, Dotty
Bourguinew, Millie
Bertram, Eileen
Chadwick, Una
Du Breau, Mme.
Frayne, Miss M.
Gilman, Audrey B.
Heidt, Toots
Heclow, Mrs. Chas.
Jenkins, Hazel
King, Alma
Manville, Lorraine
Montague, Marceline
Opel, Mrs. Harry
Reese, Grace
Roybuck, Verna
Stanley, Jake
Smith, Miss I.
Vice, Mrs. Fred
Webb, Vivene

DEATHS

JOHN CHARLES died November 7th at his home in Whitestone, L. I., N. Y., after a short illness of pneumonia. He was 36 years of age and has appeared with Louis Mann's Company in "The Man Who Stood Still," with Helen Ware's Company, and recently with the "Back Pay" Company. He has also been in the cast of several film plays. Funeral services were held at Campbell's, New York, November 9th, and the body was sent to Buffalo, N. Y., for burial. He is survived by two sisters.

MISS DELLA BELL, at one time well known actress playing in many of the leading stock companies throughout the country, died last week after a long illness, at St. Anthony's Hospital, Woodhaven. She was fifty-four years old and had been on the stage since a young woman. Her last engagement was with Herbert Bretz Stock Company. Her home was fromerly at 81 Lafayette avenue, Brooklyn.

PETER CAVANAGH, one of the oldest and best known advertising agents in the theatrical world, died at Flower Hospital last Sunday morning of a complication of diseases.

Mr. Cavanagh's career in the advertising department of the theatres was unique. He was the first advertising man to introduce American methods in England. He encountered much opposition until it became clear that his lively innovations bore good results. He also billed Barnum and Bailey's circus all over Western Europe. Leaving the circus business, he became connected with the Hippodrome. More recently he acted as advertising agent for the "Greenwich Village Follies."

Mr. Cavanagh lived at No. 593 Amsterdam avenue. He is survived by his wife. The burial took place last Monday at St. John's Cemetery, following a funeral mass conducted by Father Francis Duffy, at the Holy Cross Church.

FRANK M. MANDEVILLE, widely known musical director, died at his home, No. 180 Claremont avenue, last Sunday. He was born in Rochester forty-eight years ago, and as a young man was an organist there. He later became one of the leading directors of the country. Among the light operas of which he was the musical director were "The Chocolate Soldier," "The Merry Widow," and "Floradora." His last engagement was as musical conductor for the Municipal Opera Company of St. Louis. He was a member of Emanuel Lodge, No. 654, F. and A. M. He is survived by his widow, Mrs. Ethel M. Mandeville.

HARRY NEVINS FARREN, aged 56, managing director of Gordon's Olympic Theatre, of Lynn, Mass., died November 4th in that city, after a brief illness of heart trouble. Born in Boston, March 18, 1865, he was well known throughout the country in theatrical circles. At one time Mr. Farren was active in athletics, running, broad jump and baseball.

He began his theatrical career in 1893 as manager of the Marguerite Fish road show, later becoming manager of the Clark Street Theatre in Chicago. Following this he took over the management of H. R. Jacobs' circuit of 28 theatres. On returning to Boston he managed the vaudeville act of Murray and Mack, the latter being Mack Sennett, the film producer.

For eighteen years he was associated with the Columbia Theatre of Boston, afterward becoming proprietor. At one time he managed the tour of the late John L. Sullivan, former heavyweight champion of the world.

Before coming to Lynn he was manager of the Franklyn Park Theatre of Boston.

Mr. Farren was a member of the Boston Lodge of Elks and of the Theatrical Managers' Association of Boston. He is survived by his widow, Mrs. Edith H. Farren, his mother, Mrs. Sarah F. Farren, and four brothers, James M., Frank P., Joseph and John. The funeral was held Monday at the home of the deceased's brother, Joseph, in Newton, Mass.

Jean Granese

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